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L'ECOLE DE PARIS
1900–1950

CATALOGUE
1s.
Under revision

ROYAL ACADEMY OF ARTS
LONDON
1951

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1900–1950

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LONDON

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INSTITUTE COURTAULD

London
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51.P346

FOREWORD

I WANTED this Exhibition so that our students might see for themselves very choice examples of what has been painted and is being painted in France by the École de Paris. The Council of the Royal Academy welcomed my suggestion and we set about getting the pictures. Mr. Le Bas and I went over to Paris to arrange it, but when we found that the French authorities regarded our invitation as a great compliment—much as the first Australian Eleven might have regarded the invitation to play at Lords—we were glad to let them choose their own team.

Here are one hundred and sixty-two pictures, as representative as they could make them of the adventures in Paris between 1900 and 1950. Without the friendly sympathy of the French authorities these pictures could not have come to us.

We would like, to thank M. Georges Salles, Head of all the Museums of France, for his benevolent attitude towards the whole enterprise, and M. Jean Cassou, Conservateur en Chef of the Musée National d'Art Moderne. Mr. Frank McEwen, who is Fine Arts Officer of the British Council in Paris, was well equipped to advise on the selection and assemble the pictures: he loves France, French painting and, above all, modern painting. I could think of no one better fitted to write the explanatory Foreword to this catalogue, and my only regret is that it is not longer. The Academy is well aware of all that Mr. McEwen has done and records its debt with pleasure.

These phrases also refer, inadequately, to the debt which the Academy owes to those who have organised the Exhibition; and we have still to record our thanks to those private owners who have been kind enough to part with their treasures in order that our Exhibition may be the more complete.

It must be remembered that for some twelve years our art students * have found it impossible, or very difficult, to go abroad. There have been a number of Exhibitions organised by the British Council, the Arts Council and the Tate Gallery (we all remember happily the enormous success of the Van Gogh Exhibition), but we are attempting to give a generalised all-over view. There has been too much—far, far too much—written and spoken about modern art. The pictures are here—look at them and let them speak to you.

GERALD KELLY

Note: Obviously there should be pictures by Picasso in this Exhibition. Alas, his political convictions forbid him to allow his paintings to be shown officially in England.

* I have used the words "our art students". This does not apply only to the students of the Royal Academy Schools. I hope that the students of all the Art Schools in England will come and look at these pictures.

G. F. K.

TECHNICAL FOREWORD

THE organisation of a perfect Exhibition is becoming more and more difficult.

If groups of " Nabis ", of " Fauves ", of works of the period under the influence of Cézanne, followed by the Cubist developments, the first Surrealists, the first Abstractionists and the few Expressionists had been shown, with a room for each group, a greater and more perfect Exhibition might have been achieved ; but to show only the best would not be in keeping with the idea of a faithful assessment of 50 years of painting, or have brought this assessment up to the present day.

Since the war an increasing number of shows of modern art have been held in different countries. Masterpieces travel on peripatetic exhibitions, and a generous collector rarely sees his treasures ; and whilst the number of exhibitions increases, the number of lenders decreases.

In spite of this situation, a great attempt has been made at an *impression d'ensemble* of the achievements of the School of Paris since 1900.

At the turn of the century Cézanne, Gauguin, Van Gogh and, perhaps, Odilon Redon handed over hard-earned discoveries to a group of artists gathered from the four corners of Europe to thrash out conceptional problems of creative art. Paris became a hot-bed of " plastico-intellectual " inventions.

Ideas and the recognition of archaic or savage art produced waves of thought and achievement. Strong men only kept abreast the stream, while the less vital (in some cases the more independent) remained behind. Successive waves produced periods of influence ; in this Exhibition we have endeavoured to stop on the crest of each wave and to show the type of work it carried.

On account of the tremendous difficulty involved in borrowing exactly the right canvases a *vue d'ensemble* could be shown more " accurately " in a volume of coloured reproductions, but a glossy little print lacks the qualities or defects of a painting, which depends for its harmony, its " acidity " or its blast of strength upon size, texture or mural ability.

A maximum of five paintings by some of the chief men marks insufficiently their progress during 50 years of labour. In cases where artists have experienced less-defined changes, fewer canvases are shown. A more generous representation would increase the number of works, but might destroy the equilibrium produced to show the School's major and minor developments in respect of their relative importance. In some cases the " familiar " has been

sacrificed to the " unfamiliar ", for the enlightenment of the general visitor, for whom also a larger collection, with its neutralising effect, would cause bewilderment.

The collection according to plan represents the 40 years old generation (which may be accused all over the world of standardising the work of its elders) at a rate of 22 per cent. of the whole. There is a foreign element absorbed by the French School equal to 20 per cent. Of so-called Abstract or semi-Abstract painting there is roughly 35 per cent., and of Realistic works 65 per cent., although of " pure abstractions " there is only 15 per cent.

The catalogue shows paintings borrowed from poets, critics, promoters or collectors who, having fought for their artists, are glad to appear on the list of owners. Their presence affords a further clue to the position of art in France. Intellectual influence appears more on the list than the support of Society.

Unfortunately, numerous works are not framed, or only surrounded by *baguettes*, as they appear in their owner's houses.

Finally, as an insight into the life of the School, it is sufficient to recall Paris with its 130 galleries as opposed to 30 in any other capital ; to remember that the work of some 60,000 artists is shown in this town, of which a third are foreigners ; that there are held over 20 large Salons annually, exhibiting an average of 1,000 painters each, for the most part the work of countless semi-professional men and women who are too happy, too unhappy or too ignorant to know how to stop !

Against this insipid background the few great masters of the School stand in relief, continuing to create in a social atmosphere of complete freedom.

In spite of minor defects, of which its organisers are aware, and which serious critics may not fail to expose, this Exhibition offers a balanced representation of the general achievements of the great École de Paris at the ebb of a 50 years' tide.

FRANK McEWEN

INTRODUCTION

C'EST un grand honneur pour la peinture française moderne que d'être accueillie par la Royal Academy. Et c'est bien pourquoi les musées de France, tant de Paris que de province, et la Ville de Paris ont tenu à répondre avec le plus vif empressement à une si flatteuse invitation. Ces collections officielles se sont souciées de montrer, dans leurs prêts, une libéralité que le nombre des expositions françaises à l'étranger ne leur permet pas toujours, et de marquer ainsi le prix exceptionnel qu'elles attachent à cette importante manifestation de l'amitié franco-britannique.

En cette année 1950 où se fait le bilan d'un demi-siècle de vie culturelle, il est assez remarquable que ce bilan, en ce qui concerne l'École de Paris, soit présenté en Angleterre et dans le cadre d'une des plus illustres institutions anglaises. Il nous est profondément agréable de communiquer au public londonien la fierté que nous tirons de cette magnifique aventure spirituelle qui a eu Paris pour théâtre et qu'ont jalonnée de retentissantes révolutions esthétiques, telles que, succédant à l'Impressionnisme, le mouvement des Nabis, le Fauvisme, le Cubisme, le Surréalisme. Quelques-uns des maîtres qui ont marqué cette période sont aujourd'hui disparus ; d'autres poursuivent une glorieuse carrière. Les noms de Vuillard, Bonnard, Le Fresnaye, Suzanne Valadon, Delaunay, Marquet, Utrillo, Matisse, Rouault, Villon, Braque, Picasso, Léger, Chagall, Dufy sont assez célèbres dans le monde entier pour nous permettre de mesurer toute l'importance des bouleversements causés dans les formes, le goût, la sensibilité, la conscience de notre temps par le phénomène que nous appelons l'Art Moderne ou l'Art Vivant et qui demeurera comme l'un des phénomènes capitaux de l'histoire de la civilisation française.

Cette histoire se continue, et les générations suivantes ne sont pas indignes de leurs aînées. Ainsi s'affirme la vitalité et la perpétuité du génie plastique de notre nation. Mais de celui-ci, si diverses qu'aient été et que soient ses inventions, nous ne saurions donner plus complète et parfaite image que celle que nous avons choisie pour illustrer l'affiche de la présente exposition : un coin de table tout ruisselant de l'or solaire de ce Cannet qui fut le plus constant et le dernier séjour de Pierre Bonnard et dont la lumière méditerranéenne, si elle n'évoque que l'un des nombreux climats physiques et spirituels qui composent la France, emporte au moins avec elle quelques-uns de ses messages les plus significatifs et en tous cas les plus gracieux. Ce sont ces messages que, d'une manière plus particulière et plus instante, nous adressons à nos amis anglais et que nous les prions d'entendre et d'accueillir.

Il reste à ceux d'entre nous qui ont contribué à l'entreprise de cette exposition à se féliciter des rapports d'affectueuse cordialité qu'à cette occasion ils ont, une fois de plus, entretenus avec les organisations et les personnalités du monde artistique britannique, en particulier le British Council, et à leur demander, à toutes, de partager l'expression de la gratitude qu'ils doivent à la généreuse Royal Academy et à son éminent président.

JEAN CASSOU
Conservateur en chef du Musée National d'Art Moderne.

IT is a great honour for Modern French Painting to be welcomed by the Royal Academy. We in Paris felt that all French museums both in Paris and in the provinces should make a warm response to so gratifying an invitation. Those responsible for the official collections, realising the exceptional significance of this important manifestation of Franco-British friendship, in spite of their commitments to other exhibitions abroad have done their utmost to show exceptional generosity in their loans.

In this year 1950 as we look back over 50 years of artistic life, and endeavour to draw up an estimate of its activities, it is indeed noteworthy, in so far as the École de Paris is concerned, that this estimate should be made in England within the walls of one of her most famous institutions. It is a source of profound satisfaction to us to show the London public the pride we feel in the magnificent spiritual adventure staged in Paris, whose landmarks were, following the Impressionists, those far-reaching aesthetic revolutions Nabism, Fauvism, Cubism and Surrealism. Some of the masters of that period are no longer with us; others pursue their glorious careers. The names of Vuillard, Bonnard, La Fresnaye, Suzanne, Valadon, Delaunay, Marquet, Utrillo, Matisse, Rouault, Villon, Braque, Picasso, Léger, Chagall, Dufy are sufficiently famous in the world to allow us to realise the importance of the upheavals produced in the form, taste, feeling and conscience of the time by what we call Modern Art or Living Art, which will ever stand out as one of the essentially distinctive phenomena in the history of French civilisation.

This history is still in the making, and the younger generations are not unworthy of their elders. It is in this way that the vitality and perpetuity of the plastic genius of our nation are assured. We could give no better nor more complete representation of this genius—diverse as its manifestations are and ever have been—than the poster we chose for our exhibition: the corner of a table glowing in the golden sunshine of Cannet which was the constant and final retreat of Pierre Bonnard, where the Mediterranean light, even if it evoke only one of the many physical and spiritual climates which go to make up France, conveys the most gracious and most significant of messages. This message we send most particularly and most warmly to our English friends, begging them to hear and understand.

It remains only for those of us who have shared in this enterprise to record with pleasure the spirit of affectionate cordiality they have found among the organisations and personalities of the British artistic world, in particular in the British Council, and to ask them all to join in expressing their grateful sense of the generosity of the Royal Academy and its distinguished President.

JEAN CASSOU
Conservateur en chef du Musée National d'Art Moderne.

The Organising Committee wish to express their sincere gratitude to the following :

The Direction Générale des Relations Culturelles and the Association Française d'Action Artistique, who provided the poster, with a reproduction of a painting by Bonnard, and gave their protection to the Exhibition (*i.e.* Customs facilities).

The Museums of France for their exceptionally generous loan of, in all, 32 pictures of finest quality (20 from the Musée National d'Art Moderne, 6 from the Petit Palais, 4 from Algiers, 2 from Grenoble).

In particular, Monsieur Georges Salles, Director of French Museums, for his entire support and protection right from the start.

Monsieur André Chamson, Keeper of the Petit Palais, Museum of the Town of Paris.

Monsieur Jean Alazard, Keeper of the National Museum of the Town of Algiers.

Monsieur Jean Leymarie, Keeper of the Grenoble Museum.

Especially Dr. Sandberg, Director of the Stedelijk Museum, Amsterdam, for the loan of rare pictures.

We are most indebted to Messieurs Jean Cassou and Bernard Dorival, Keeper in Chief and Keeper of the National Museum of Modern Art, Paris, for their support, their work and their never-failing generosity in advice and assistance of every kind. It is to Monsieur Jean Cassou that we owe the brilliant Introduction to the catalogue : the eminent art writer has, with a few fluent words, described this great École de Paris, of which he has been a champion for so many years.

All the other lenders, whose willing and generous support with contributions from their collections has enabled the Committee to go forward with their scheme and bring it to fruition. They are as follows :

Musée National d'Art Moderne, Paris
Stedelijk Museum, Amsterdam
Le Petit Palais, Musée de la Ville de Paris
Musée National des Beaux-Arts de la Ville d'Alger
Musée Municipal de Grenoble
Corporation Art Gallery, Glasgow

Madame Georges Bongers
Madame Madeleine Castouney
Madame Simone Collinet
Madame Marie Cuttoli
Madame Lydia Conti
Madame Othon Friesz
Madame Jeanne Laurent
Madame Louïse Leiris
Madame Nina Kandinsky
Mrs. Lee Miller Penrose
Madame Charles Terrasse
Mademoiselle A. Uhde
Madame Christian Zervos

Monsieur Georges Braque
Monsieur André Breton
Monsieur L. Bourdon
Monsieur Louis Carré
Monsieur Jean Cassou
Monsieur Gildo Caputo
Monsieur Raymond Cogniat
Messieurs Jean and Henry Dauberville
Monsieur Yvon Delbos
Monsieur Bernard Dorival
Monsieur René Droui
Monsieur Charles Estienne
Viscount Hambleden
Mr. Eardley Knollys
Monsieur Daniel Henry Kahnweiler
Monsieur André Lefevre
Monsieur Jacques Lassaigne
Monsieur Pierre Loeb
Monsieur Aimé Maeght
Monsieur Paul Martin
Monsieur Marcel Michaud
Monsieur Jean Paulhan
Monsieur Bernard Poissonnier
Mr. R. C. Pritchard
Monsieur Pierre-Henri Roché
Monsieur Georges Salles
Mr. Denys Sutton
Monsieur E. Teriade

GENERAL INFORMATION

The Exhibition opens on Saturday, January 13, and closes on Wednesday, March 7, 1951.

Hours of admission :

Week-days, 10 a.m. to 7 p.m.
Sundays, 2 to 6 p.m.

Price of admission, 2*s*.
Season Ticket, 10*s*.
Catalogue, 1*s*.
Illustrated Souvenir, 2*s*. 6*d*.

SINGLE ADMISSION TICKETS

For the convenience of those who may wish to present them to their friends, Single Admission Tickets at 2*s*. each may be obtained at the Office of the Royal Academy.

REDUCED PRICE ADMISSIONS

Principals of recognised Schools of Art can obtain Season Tickets for Art Students on their registers at 5*s*. each.

Single Admission Tickets at a reduced price may be obtained for Schools and Members of Staff Associations, Institutes, Guilds, etc. For particulars application should be made to the Secretary, Royal Academy of Arts, Piccadilly, W.1.

Visitors are required to give up their sticks and umbrellas before entering the Galleries ; they must be left with the attendants at the Cloak Room in the Entrance Hall. The other attendants are strictly forbidden to take charge of anything.

Invalids may obtain the use of a wheeled chair during certain hours, without charge, by previous arrangement with the Secretary, to whom application should be made for the necessary order.

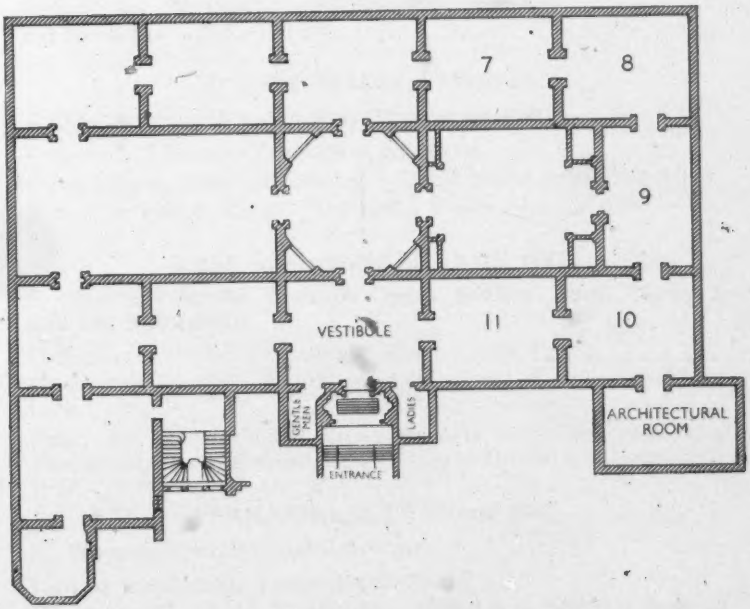
EXPLANATORY NOTE

SHORT notes on the life, work and bibliography of each of the artists will be found, arranged alphabetically, at the end of the Catalogue.

In the descriptions height precedes width, and the measurements are, in almost all cases, sight measurements. The terms *right* and *left* refer to the right and left of the spectator, unless the context clearly implies the contrary.

Under the heading " Exh." the previous Exhibition records of the pictures have been given.

PLAN OF GALLERIES



GALLERY XI

LOUIS VALTAT (Born 1869)

1 Oyster-Women (Écailleuses d'Huîtres)

PRIVATE COLLECTION, PARIS.
Oil on wood, 1903. 54 × 65 cm. Signed below, right; not dated.

ANDRÉ DERAIN (Born 1880)

2 The Thames (La Tamise)

PRIVATE COLLECTION, PARIS.
Oil on canvas, 1905. 66 × 76 cm. Signed below, right; not dated.

ANDRÉ DERAIN (Born 1880)

3 Blackfriars

Lent by the CORPORATION ART GALLERY, GLASGOW.
Oil on canvas. 77·5 × 100 cm.

OTHON FRIESZ (1879–1949)

4 Mediterranean Landscape (Paysage du Midi)

Collection of MADAME OTHON FRIESZ, PARIS.
Oil on canvas, 1906. 81 × 66 cm. Signed below, right; not dated.
Exh.: *Les Fauves*, Berne, June 1950; *Venice Biennale*, 1950.

KEES VAN DONGEN (Born 1877)

5 Souvenir of the Russian Opera Season, Anna Pavlowa and Ida Rubinstein

Collection of MONSIEUR BERNARD POISSONNIER, PARIS.
Oil on canvas, 1909. 55 × 65 cm. Signed below, right; dated on back.
Exh.: *Les Ballets Russes*, Musée des Arts Decoratifs, Paris; *La Peinture Française Moderne*, Berlin, Vienna, Munich and Dusseldorf, 1947.

FERNAND LÉGER (Born 1881)

6 Woman Sewing (Femme cousant)

Lent by the GALERIE LOUIS CARRÉ, PARIS.
Oil on canvas, 1914. 71 × 90 cm. Signed and dated on back of stretcher.

JUAN GRIS (1887–1927)

7 Dish and Flask (Compotier et Flacon)

PRIVATE COLLECTION, PARIS.

Oil on canvas, 1920. 60 × 73 cm. Signed and dated below, centre.

JUAN GRIS (1887–1927)

8 Still Life with Grapes (Nature Morte aux Raisins)

Collection of MONSIEUR ANDRÉ LEFEVRE, PARIS.

Papier collé, 1914. 81 × 60 cm. Signed and dated below, left.

HENRI ROUSSEAU (1844–1910)
[LE DOUANIER ROUSSEAU]

9 Hungry Lion springing on an Antelope (Le Lion ayant faim se jette sur l'antilope)

PRIVATE COLLECTION, ZURICH.

Oil on canvas, 1905. 199 × 298 cm. Signed below, right; not dated.

Exh.: *Salon d'Automne*, Paris, 1905; *Rousseau*, Basle Museum, 1933; *Les Maîtres Populaires de la Réalité*, Paris, 1937, and Kunsthaus, Zurich, 1937 (No. 6); *Ausländische Kunst in Zurich*, Kunsthaus, Zurich, 1943 (No. 681); *Europäische Kunst, 13–20 Jahrhundert*, Kunsthaus, Zurich, 1950.

Repro.: W. Uhde, *Rousseau*, Berne, 1948; *Trésors de la Peinture Française*, Skira (Pl. 11); *Histoire de la Peinture Moderne; from Picasso to Surrealism*, Skira, Geneva, 1950 (p. 27); *Modern French Painters*, Faber & Faber, London, 1944 (Pl. 51).

JUAN GRIS (1887–1927)

10 The Guitar Player (Joueur de Guitare)

Collection of MONSIEUR ANDRÉ LEFEVRE, PARIS.

Oil on canvas, 1918. 100 × 65 cm. Signed and dated below, right.

JUAN GRIS (1887–1927)

11 Coffee Grinder (Moulin à Café)

PRIVATE COLLECTION, PARIS.

Oil on canvas, 1920. 60 × 81 cm. Signed and dated below, left.

GIORGIO DE CHIRICO (Born 1888)

12 Arianne's Afternoon (L'Après-midi d'Arianne)

Collection of MONSIEUR YVON DELBOS, PARIS.

Oil on canvas, 1913. 179 × 92 cm. Signed and dated, below, right.

ROGER DE LA FRESNAYE (1885–1925)

13 First Sketch for the Conquest of the Air (Premier Esquisse pour la Conquête de l'Air)

Collection of MONSIEUR ANDRÉ LEFEVRE, PARIS.

Oil on canvas, 1913. 94 × 72 cm. Not signed or dated.

Exh.: *Roger de la Fresnaye*, Musée National d'Art Moderne, Paris, 1950.

Repro.: *History of Modern Painting, from Picasso to Surrealism*, Vol. 3, Skira, Geneva, 1950.

ROGER DE LA FRESNAYE (1885–1925)

14 The Warrior (Le Cuirassier)

Lent by the MUSÉE NATIONAL D'ART MODERNE, PARIS.

Oil on canvas, 1910. 180 × 180 cm. Signed below, right; not dated.

Exh.: *Salon des Indépendants*, Paris, 1911; Galerie Levesque, Paris, 1914; *French Art*, Barcelona, 1917; *Trente Ans d'Art Indépendant*, Société des Artistes Indépendants, Paris, 1926; *Retrospective Exhibition*, Galerie Barbazanges, Paris, 1926; Reid and Lefevre, London, 1931; *Les Maîtres de l'Art Indépendant*, Petit Palais, Paris, 1937; Galerie Druet, Paris, 1938; *Peintures du Musée National d'Art Moderne*, Limoges, St. Etienne, Perpignan, Toulouse, Montpellier, Amiens and Lille, 1945–46; *Roger de la Fresnaye*, Musée National d'Art Moderne, Paris, 1950.

GEORGES BRAQUE (Born 1882)

15 The Studio (L'Atelier)

Lent by the GALERIE MAEGHT, PARIS.

Oil on canvas, 1949. 130 × 162 cm. Signed below, left; not dated.

Exh.: *Braque*, Galerie Maeght, Paris, February–March 1950.

PIET MONDRIAN (1872–1944)

16 Composition in Yellow and Grey

Lent by the STEDELIJK MUSEUM, AMSTERDAM.

Oil on canvas, about 1913. 61·5 × 76·5 cm. Signed below, left; not dated.

MAURICE DE VLAMINCK (Born 1876)

17 Portrait of the Artist (Portrait de l'Artiste)

Collection of MONSIEUR DANIEL-HENRY KAHNWEILER, PARIS.

Oil on canvas, 1907. 73 × 60 cm. Signed below, right; not dated.

HENRI ROUSSEAU (1844–1910)
[LE DOUANIER ROUSSEAU]

18 Rousseau painting his Wife's portrait (Rousseau faisant le portrait de sa femme)

Collection of MADAME NINA KANDINSKY, PARIS.

Oil on canvas, 1905. 45 × 55 cm. Not signed; not dated. The painting was bought by Kandinsky in 1908 from Rousseau's studio.

Exh.: Paris, 1937 and 1945; *Venice Biennale*, 1950.

Repro.: *Cahiers d'Art, No. 9–10*, Paris, 1937; *Art d'Aujourd'hui, No. 7–8*, Paris, 1950.

ANDRÉ DERAIN (Born 1880)

19 The Two Sisters

Lent by MESSRS. GIMPEL FILS, LONDON.

Oil on canvas, 1912. 100 × 81 cm.

ANDRÉ DERAIN (Born 1880)

20 Still Life (Nature Morte)

Collection of MONSIEUR BERNARD POISSONNIER, PARIS.

Oil on canvas, 1911. 50 × 61 cm. Signed below, right; not dated.

Exh.: *La Peinture Française Moderne*, Berlin, Vienna, Munich and Dusseldorf, 1947.

ANDRÉ DERAIN (Born 1880)

21 Still Life with Fruit, Jug and Glass (Nature Morte: les Fruits, une Cruche et un Verre)

PRIVATE COLLECTION, LONDON.

Oil on canvas. 50 × 60 cm. Signed below, right.

GEORGES BRAQUE (Born 1882)

22 Still Life with a Marble Table (Nature Morte à la Table de Marbre)

Lent by the MUSÉE NATIONAL D'ART MODERNE, PARIS.

Oil on canvas, 1925. 130 × 74 cm. Signed and dated below, right.

Exh.: *Peintures Françaises du XXe Siècle, 1900–1939*, Buffalo, Cincinnati and Saint Louis.

FERNAND LÉGER (Born 1881)

23 The Wedding (La Noce)

Lent by the MUSÉE NATIONAL D'ART MODERNE, PARIS (Legacy of Monsieur Alfred Flechteine).

Oil on canvas, 1911–12. 257 × 206 cm. Signed below, right; not dated.

Exh.: *Peintures du Musée National d'Art Moderne*, Limoges, St. Etienne, Perpignan, Toulouse, Montpellier, Amiens and Lille, 1945–46; *Fernand Leger*, Musée National d'Art Moderne, Paris, 1949.

Repro.: Frank Elgar, *Fernand Leger*, Editions du Chêne, Paris, 1948 (Pl. 1).

GEORGES BRAQUE (Born 1882)

24 The Man with the Guitar (L'Homme à la Guitare)

Collection of MONSIEUR ANDRÉ LEFEVRE, PARIS.

Oil on canvas, 1914. 130 × 73 cm. Signed and dated on back.

GEORGES BRAQUE (Born 1882)

25 Bach Aria

Collection of MADAME MARIE CUTTOLI, PARIS.

Papier collé, about 1912. 64 × 49 cm. Signed below, right; not dated.

GEORGES BRAQUE (Born 1882)

26 L'Estaque

Lent by THE ARTIST.

Oil on canvas, 1906. 50 × 60 cm. Signed and dated *06* below, left.

ROBERT DELAUNAY (1885–1941)

27 The Windows (Les Fenêtres Simultanées)

Collection of MONSIEUR JEAN CASSOU, PARIS.

Oil on wood, 1911. 46 × 40 cm. Signed and dated on back.

Exh.: *La Peinture sous le signe d'Apollinaire*, Verviers, Brussels and Ghent, 1950.

WASSILY KANDINSKY (1866–1944)

28 The Street (La Rue)

Collection of MADAME NINA KANDINSKY, PARIS.

Oil on cardboard, 1908. 71 × 97 cm. Signed and dated below, left.

Exh.: Amsterdam, Rotterdam, The Hague, Stuttgart and Nice.

WASSILY KANDINSKY (1866–1944)

29 Impression No. 5

Collection of MADAME NINA KANDINSKY, PARIS.

Oil on canvas, 1911. 105 × 157 cm. Signed and dated below, right.

Exh.: *Salon des Indépendants*, Paris, 1911; Bâle, 1912; *Blauer Reiter Exhibition*, Munich, 1949, and Basle, 1950.

Repro.: Kandinsky, *Uber das Geistige in der Kunst*, Piper Verlag, Munich, 1912.

WASSILY KANDINSKY (1866–1944)

30 Improvisation on Mahogany (Improvisation sur Acajou)

Collection of MADAME NINA KANDINSKY, PARIS.

Oil on wood, 1910. 64 × 100 cm. Signed below, left; dated on back.

Exh.: Kunsthalle, Basle; Amsterdam, Rotterdam, The Hague and Paris.

GALLERY X

EDOUARD VUILLARD (1868–1940)

31 Interior (Intérieur)

Collection of R. C. PRITCHARD, ESQ., LONDON.
Oil on wood. 60 × 50 cm. Signed above, right; not dated.

MAURICE UTRILLO (Born 1883)

32 Windmills at Ouessant (Les Moulins à Ouessant)

Collection of VISCOUNT HAMBLEDEN, HENLEY-ON-THAMES.
Oil on canvas. 60 × 81 cm. Signed below, right; not dated.

MAURICE UTRILLO (Born 1883)

33 La Butte Pinson

Collection of EARDLEY KNOLLYS, ESQ., WIMBORNE.
Oil on canvas, 1908. 54 × 46 cm. Signed below, left; not dated.

PIERRE BONNARD (1867–1947)

34 Panorama of Le Cannet (Paysage du Cannet, vue panoramique)

Lent by the MUSÉE NATIONAL D'ART MODERNE, PARIS.
Oil on canvas, 1924. 60 × 43 cm. Signed below, right; not dated.

PIERRE BONNARD (1867–1947)

35 The Composer Claude Terrasse and his Family (La Famille du Compositeur Claude Terrasse, *or* L'après-midi bourgeoise)

Collection of MESSIEURS JEAN AND HENRY DAUBERVILLE, PARIS.
Oil on canvas, 1900. 139 × 212 cm. Signed below, left; not dated.
Exh.: *Bonnard*, rue Desbordes Valmore, Paris, 1946; Musée de l'Orangerie, Paris, 1947; Museum of Modern Art, New York, 1947; Cleveland Museum of Art, 1947; *Bonnard*, Galerie Bernheim-Jeune, Paris, 1949.
Reproduced in all important works on Bonnard.

PIERRE BONNARD (1867–1947)

36 The Corner of the Table (Le Coin de Table)

Lent by the MUSÉE NATIONAL D'ART MODERNE, PARIS.

Oil on canvas, about 1935. 67 × 63 cm. Signed below, right; not dated.

Exh.: *Salon des Indépendants*, Paris, 1936; *Peintures du Musée National d'Art Moderne*, Limoges, St. Etienne, Perpignan, Montpellier, Toulouse, Amiens and Lille, 1945–46; *Denis, Bonnard, Vuillard*, Liège, Ghent and Luxembourg, 1948; Museum of Modern Art, New York, 1948; Cleveland Museum of Art, 1948.

Repro.: Jacques de Laprade, *Bonnard* (Pl. 14); John Rewald, *Bonnard* (p. 113).

MAURICE UTRILLO (Born 1883)

37 La Grande Rue de Grosley

PRIVATE COLLECTION, LONDON.

Oil on wood. 56 × 80 cm. Signed below, right.

PIERRE BONNARD (1867–1947)

38 Nude in the Bath (Nú dans le bain)

Lent by the PETIT PALAIS, PARIS.

Oil on canvas, about 1935. 91 × 146 cm. Signed below, centre; not dated.

Exh.: Gemeente Museum, Amsterdam, 1939; *Quelques Œuvres des Collections de la Ville de Paris*, Berne, Basle and Geneva, 1947; Petit Palais, Zurich, 1948; Strasbourg, 1950.

HENRI MATISSE (Born 1869)

39 Still Life with Carpets (Nature Morte aux Tapis)

Lent by the MUSÉE DES BEAUX-ARTS, GRENOBLE.

Oil on canvas, about 1910. 90 × 116 cm. Signed below, right; not dated.

HENRI MATISSE (Born 1869)

40 Collioure

Collection of MONSIEUR GEORGES SALLES, PARIS.

Oil on canvas, about 1906. 89 × 116 cm. Signed below, right; not dated.

HENRI MATISSE (Born 1869)

41 The Artist and his Model (Le Peintre et son Modèle)

Lent by the MUSÉE NATIONAL D'ART MODERNE, PARIS.

Oil on canvas, 1917. 147 × 97 cm. Not signed; not dated.

Exh.: *Trente Ans d'Art Indépendant*, Société des Artistes Indé-

pendants, Paris, 1926; *Matisse-Picasso*, London, 1945; *Matisse*, Philadelphia Museum of Art, 1948.

Repro.: Catalogues of Matisse-Picasso Exhibition, London, 1945, and Matisse Exhibition, Philadelphia, 1948; André Lejard, *Matisse*, Éditions du Chêne, Paris, 1945; Agnes Humbert, *Le Musée National d'Art Moderne*.

HENRI MATISSE (Born 1869)

42 The Sideboard (Le Buffet)

Lent by the MUSÉE NATIONAL D'ART MODERNE, PARIS (Gift of the Association des Amis des Artistes Vivants).

Oil on canvas, 1928. 83 × 103 cm. Signed and dated below, right.

Exh.: Galerie Georges Petit, Paris, 1931; Société des Beaux-Arts, Basle, 1931; Museum of Modern Art, New York, 1931; Galerie Bernheim, Paris, 1933; The Hague, 1936; Amsterdam, 1939; *Peintures du Musée National d'Art Moderne*, Limoges, St. Etienne, Perpignan, Toulouse, Montpellier, Amiens and Lille; *Henri Matisse*, Philadelphia Museum of Art, 1948.

Repro.: Jean Cassou, *Le Musée National d'Art Moderne* (special number of *Art et Style*); Jean Cassou, *Matisse* (Pl. 16); André Lejard, *Matisse* (Pl. 8), Éditions du Chêne, Paris, 1945.

HENRI MATISSE (Born 1869)

43 Large Interior in Red (Grand Intérieur Rouge)

Lent by the MUSÉE NATIONAL D'ART MODERNE, PARIS.

Oil on canvas, 1948. 146 × 97 cm. Signed and dated below, left.

Exh.: *Henri Matisse*, Musée National d'Art Moderne, Paris, 1949; *Venice Biennale*, 1950.

Repro.: *Verve*, 1948 (in colour).

PIERRE BONNARD (1867–1947)

44 La Toilette

Lent by the MUSÉE NATIONAL D'ART MODERNE, PARIS.

Oil on canvas, about 1922. 120 × 80 cm. Signed above, left; not dated.

Exh.: *Peintures du Musée National d'Art Moderne*, Limoges, St. Etienne, Perpignan, Toulouse, Montpellier, Amiens and Lille, 1945–46; *Bonnard*, Musée de l'Orangerie, Paris, 1947; *Denis, Bonnard, Vuillard*, Liège, Ghent and Luxembourg, 1948.

Repro.: Catalogue of the Exhibition *Bonnard, Denis, Vuillard*, Liège and Ghent, 1948; Agnes Humbert, *Le Musée National d'Art Moderne*; Jean Cassou, *Le Musée National d'Art Moderne* (*Art et Style*, special number).

EDOUARD VUILLARD (1868–1940)

45 Portrait of Monsieur Xavier Fontaine

Lent by the MUSÉE NATIONAL D'ART MODERNE, PARIS (Legacy of Monsieur H. Xavier Fontaine).

Oil on canvas, 1921. 85 × 81 cm. Signed below, left; not dated.

MAURICE UTRILLO (Born 1883)

46 Le Jardin de Montmagny

Lent by the MUSÉE NATIONAL D'ART MODERNE, PARIS.

Oil on cardboard, about 1907. 75 × 52 cm. Signed below, left; not dated.

Exh.: *La Peinture Française Contemporaine*, Berne, Prague and Warsaw, 1946, Rome, 1946–47.

Repro.: *Utrillo*, Tabarant (p. 17); Jean Cassou, *Le Musée National d'Art Moderne* (*Art et Style*, special number).

EDOUARD VUILLARD (1868–1940)

47 Portrait of Madame Bénard

Lent by the MUSÉE NATIONAL D'ART MODERNE, PARIS (Gift of the heirs of Madame Bénard).

Oil on canvas, about 1930. Signed below, right; not dated.

Exh.: *Donations Vuillard*, Orangerie des Tuileries, Paris, 1941; *Vuillard*, Pavilion de Marsan, Paris, May–July, 1938; *Denis, Vuillard, Bonnard*, Liège, Ghent and Luxembourg, 1948.

MAURICE UTRILLO (Born 1883)

48 Rue de Ville Evrard

Lent by the MUSÉE NATIONAL DES BEAUX-ARTS, ALGIERS.

Oil on canvas, about 1925. 52 × 64 cm. Signed below, right; not dated.

EDOUARD VUILLARD (1868–1940)

49 Interior (Intérieur)

Lent by the STEDELIJK MUSEUM, AMSTERDAM.

Oil on canvas, about 1904. 87·5 × 78·5 cm. Signed below, right; not dated.

Exh.: U.S.A., 1948; Kunsthalle, Basle, 1949; Galerie Etienne Bignou, Paris, 1950.

EDOUARD VUILLARD (1868–1940)

50 Portrait of Bonnard

Lent by the PETIT PALAIS, PARIS.

Oil on canvas, 1935. 114 × 146 cm. Signed below, right; not dated.

Exh.: *Venice Biennale*, 1934; *Vuillard*, Pavilion de Marsan, Paris, 1938; *100 Chefs d'œuvre de l'École de Paris*, Galerie Charpentier, Paris; *Vuillard*, Brussels, 1946; *Maillol*, Copenhagen, 1947, *Vuillard*, Amsterdam, 1947.

Repro.: Claude Roger Marx, *Vuillard et son Temps* (Pl. 114); Jacques Salomon, *Vuillard* (p. 129).

ARCHITECTURAL ROOM

RAOUL DUFY (Born 1877)

51 The Fountain at Hyères (La Fontaine d'Hyères)

Lent by the GALERIE LOUIS CARRÉ, PARIS.

Oil on canvas, 1928. 81 × 65 cm. Signed and dated below, right.

Repro.: Raymond Cogniat, *Dufy*, Ed. Braun & Co., *Collection des Maîtres*, Paris, 1950 (p. 33).

RAOUL DUFY (Born 1877)

52 Paris

Collection of MADAME CUTTOLI, PARIS.

Oil on canvas, 1937. 195 × 150 cm. Signed below, right; dated below, left.

RAOUL DUFY (Born 1877)

53 The Yellow Sideboard (La Console Jaune)

Lent by the GALERIE LOUIS CARRÉ, PARIS.

Oil on canvas, 1947. 100 × 81 cm. Signed below, right; not dated.

Exh.: *Salon de Mai*, Paris, 1947.

MARC CHAGALL (Born 1887)

54 A Midsummer Night's Dream (Songe d'une Nuit d'Eté)

Lent by the MUSÉE DES BEAUX ARTS, GRENOBLE.

Oil on canvas, 1939. 117 × 68 cm. Signed and dated below, right.

Exh.: Museum of Modern Art, New York, 1946; Art Institute, Chicago, 1946; *Retrospective Exhibition*, Musée National d'Art Moderne, Paris, 1947; Museum of Modern Art, Amsterdam.

MARC CHAGALL (Born 1887)

55 The Dream (Le Rêve)

Lent by the PETIT PALAIS, PARIS.

Oil on canvas, 1927. 80 × 98 cm. Signed and dated below, right.

Exh.: *Quelques Œuvres des Collections de la Ville de Paris*, Berne, Geneva and Basle, 1947; Petit Palais, Zurich, 1947.

MARC CHAGALL (Born 1887)

56 To Russia, to Donkeys and Others (À la Russie, aux Ânes et aux Autres)

Lent by the MUSÉE NATIONAL D'ART MODERNE, PARIS (Gift of Monsieur Marc Chagall).

Oil on canvas, 1911. 156 × 122 cm. Signed and dated below, right.

Exh.: *Marc Chagall*, Musée National d'Art Moderne, Paris, 1947.

Repro.: Sweeney, *Marc Chagall* (p. 25).

MARC CHAGALL (Born 1887)

57 Blue-winged Clock (La Pendule à l'Aile Bleue)

Lent by the GALERIE MAEGHT, PARIS.

Oil on canvas, 1949. 92 × 80 cm. Signed below, right; dated below, left.

Exh.: *Chagall*, Galerie Maeght, 1950.

SERAPHINE DE SENLIS (1864–1934) [SERAPHINE LOUIS]

58 Flowers of Paradise (Les Fleurs du Paradis)

Lent by MADEMOISELLE A. UHDE, PARIS (Formerly in the collection of Monsieur Wilhelm Uhde).

Oil on canvas, 1918. 143 × 112 cm. Signed below, right; not dated.

Exh.: Galerie de France, Paris, 1945; Galerie Denise René, Paris, 1949; *La Belle Époque*, Nice, 1950.

Repro.: Wilhelm Uhde, *Cinq Maîtres Primitifs*, Ed. Philippe Daudy, Paris, 1949.

ANDRÉ MASSON (Born 1896)

59 The Cemetery (Le Cimitière)

Collection of MONSIEUR ANDRÉ LEFEVRE, PARIS.

Oil on canvas, 1924. 116 × 89 cm. Signed on back; not dated.

GEORGES ROUAULT (Born 1871)

60 Women Bathing (Baigneuses)

PRIVATE COLLECTION, PARIS.

Water-colour on paper, 1903. 44 × 35 cm. Signed and dated below, left.

GEORGES ROUAULT (Born 1871)

61 The Wounded Clown (Le Clown Blessé)

PRIVATE COLLECTION, PARIS.

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Oil on canvas, 1930–35. 200 × 120 cm. Signed below, right; not dated.

Exh.: Musée National d'Art Moderne, Paris; *Venice Biennale*; Zurich Museum; *Association Anversoise des Beaux Arts*, Antwerp, La Louvière, Liège and Ghent; Boymans Museum, Rotterdam; Museums in Lille, Arras, Amiens, Besançon, Mulhouse, Karlsruhe, Munich and Freiburg.

GEORGES ROUAULT (Born 1871)

62 La Sainte Face

Lent by the MUSÉE NATIONAL D'ART MODERNE, PARIS (Gift of Madame Chester Dale).

Oil on canvas, 1933. 91 × 65 cm. Signed and dated below, right.

Exh.: *Rouault*, Kunsthaus, Zurich, 1948; *Libri e oggetti d'arte religiosi in Francia*, Rome, 1950.

Repro.: Lionello Venturi, *Georges Rouault* (Pl. 161).

GEORGES ROUAULT (Born 1871)

63 The Little Family (La Petite Famille)

PRIVATE COLLECTION, PARIS.

Oil on canvas, 1930–35. 208 × 116 cm. Signed below, right; not dated.

Exh.: Musée National d'Art Moderne, Paris; *Venice Biennale*; Zurich Museum; *Association Anversoise des Beaux Arts*, Antwerp, La Louvière, Liège and Ghent; Boymans Museum, Rotterdam; Museums in Lille, Arras, Amiens, Besançon, Mulhouse, Karlsruhe, Munich and Freiburg.

GEORGES ROUAULT (Born 1871)

64 Pedro

PRIVATE COLLECTION, PARIS.

Oil on canvas, 1945–50. 64 × 44 cm. Signed below, right; not dated.

Exh.: Musée National d'Art Moderne, Paris.

JOAN MIRO (Born 1893)

65 The Petrol Lamp (La Lampe à pétrole)

Collection of MADAME MARIE CUTTOLI, PARIS.

Oil on canvas, 1924. 80 × 97 cm. Signed and dated below, centre.

HELMUT KOLLE (1899–1931)

66 Edmond

Lent by MADEMOISELLE A. UHDE, PARIS (Formerly in the collection of Monsieur Wilhelm Uhde).

Oil on canvas, 1925. 129 × 81 cm. Signed and dated below, right.
Exh.: Galerie Bernheim Jeune, Paris, 1929; Galerie de France, Paris, 1946.

MARCEL DUCHAMP (Born 1887)

67 A propos de Petite Sœur

PRIVATE COLLECTION, PARIS.
Oil on canvas, 1911. 70 × 60 cm. Signed and dated below, left (*Octobre 1911*).
Exh.: Formerly in the John Quinn Collection, New York.
Repro.: *Le Valise* (in colour), containing the most important works of Marcel Duchamp.

JACQUES VILLON (Born 1875)
[GASTON DUCHAMP]

68 Between Toulouse and Albi (Entre Toulouse et Albi)

Lent by the MUSÉE NATIONAL D'ART MODERNE, PARIS.
Oil on canvas, 1941. 54 × 78 cm. Signed and dated above.
Exh.: *Salon d'Automne*, Paris, 1941; *Contemporary French Painting*, Berne, Prague and Warsaw, 1946, Rome 1946–47.
Repro.: Jean Cassou, *Le Musée National d'Art Moderne* (*Art et Style*, special number).

JACQUES VILLON (Born 1875)
[GASTON DUCHAMP]

69 Maternity (Grande maternité)

Lent by the GALERIE LOUIS CARRÉ, PARIS.
Oil on canvas, 1948. 146 × 114 cm. Signed below, left; not dated.
Exh.: *Salon des Tuileries*, Paris, 1949; *XXV° Venice Biennale*, 1950.

JEAN FAUTRIER (Born 1898)

70 The Woods of Port-Cros (Les Forêts de Port-Cros)

Collection of MONSIEUR JEAN PAULHAN, PARIS.
Oil on canvas, 1931. 55 × 80 cm. Signed below, right; not dated.

JACQUES VILLON (Born 1875)
[GASTON DUCHAMP]

71 The Laugh (Le Rire)

Lent by the PETIT PALAIS, PARIS.
Oil on canvas, 1936. 81 × 60 cm. Signed and dated *36* below.
Exh.: *Quelques Œuvres des Collections de la Ville de Paris*, Berne, La Chaux de Fonds, Geneva and Basle.

MARCEL GROMAIRE (Born 1892)

72 The Basket of Fish (Le Panier de Poissons)

Collection of MADAME CHARLES TERRASSE, PARIS.

Oil on canvas, 1944. 100 × 81 cm. Signed below, left.

Exh.: *Salon d'Automne* Paris, 1944 (No. 610); *Marcel Gromaire*, Galerie Louis Carré, Paris, February–March, 1947 (No. 3).

Repro.: George Besson, *Gromaire*, Ed. Braun & Co., Paris, *Collection des Maîtres*, 1949 (p. 54); Catalogue of Exhibition at the Galerie Louis Carré, Paris, 1947.

ROBERT DELAUNAY (1885–1941)

73 The Runners (Les Coureurs)

Lent by the GALERIE LOUIS CARRÉ, PARIS.

Oil on canvas, 1924. 81 × 100 cm. Signed below, right; not dated.

MARCEL GROMAIRE (Born 1892)

74 Pottery on a red background (Poteries sur rouge)

Lent by the GALERIE LOUIS CARRÉ, PARIS.

Oil on canvas, 1946. 81 × 100 cm. Signed and dated below, left.

Exh.: *Marcel Gromaire*, Galerie Louis Carré, Paris, February–March, 1947 (No. 19).

GALLERY IX

JEAN POUGNY (Born 1894)

75 Mediterranean Beach (Plage du Midi)

Lent by the GALERIE DE FRANCE, PARIS.
Oil on canvas, 1949. 19 × 34 cm. Signed below, right; not dated.
Exh.: Galerie de France, Paris, November 1950.

HENRY DE WAROQUIER (Born 1881)

76 Le Panthéon

Lent by the PETIT PALAIS, PARIS.
Oil on wood, 1928. 70 × 106 cm. Signed below, left; not dated.
Exh.: *19th Salon des Tuileries*, Paris; Carnegie Institute, Pittsburgh; *Les Maîtres de l'Art Indépendant*, Petit Palais, Paris, 1937.

CAMILLE BOMBOIS (Born 1883)

77 Young Girl's Head (Tête de Jeune Fille)

Collection of MONSIEUR BERNARD POISSONNIER, PARIS.
Oil on canvas, about 1918. 51 × 33 cm. Signed below, left; not dated.
Exh.: *La Peinture Française Moderne*, Berlin, Vienna, Munich and Dusseldorf, 1947.

FRANÇOIS DESNOYER (Born 1894)

78 The Bouquet of Tulips (Bouquet de Tulipes)

Collection of MONSIEUR BERNARD DORIVAL, PARIS.
Oil on plywood, 1943. Signed below, right; not dated.
Repro.: Bernard Dorival, *Desnoyer* (p. 6).

OTHON FRIESZ (1879–1949)

79 The Garden of the Artist's Studio (Le Jardin de l'Atelier de l'Artiste)

Collection of MADAME OTHON FRIESZ, PARIS.
Oil on canvas, 1943. 65 × 54 cm. Signed and dated below, left.

MARIE LAURENCIN (Born 1885)

80 The Two Sisters (Les Deux Sœurs)

Collection of MONSIEUR HENRI PIERRE ROCHÉ, PARIS.

Oil on cardboard, 1910. 53 × 65 cm. Signed centre, above; not dated.

Exh.: *Le Salon de la Société des Amateurs d'Art et des Collectionneurs: Folle Enchère* (reproduced in the Catalogue).

ANDRÉ MARCHAND (Born 1907)

81 Snow Landscape (Paysage de Neige)

Lent by the MUSÉE NATIONAL DES BEAUX-ARTS, ALGIERS.

Oil on wood, about 1935. 46 × 55 cm. Signed below, right; not dated.

JULIUS PASCIN (1869–1930)

82 Nude, seated, with Blue Stockings (Femme nue assise aux bas bleus)

Collection of MONSIEUR RAOUL GUILLEMARD, PARIS.

Oil on canvas. 65·5 × 54·5 cm. Signed below, right; not dated.

Exh.: *Retrospective Pascin*, Galerie de l'Elysées, Paris, 1950.

MAURICE DE VLAMINCK (Born 1876)

83 Bouquet of Flowers (Bouquet de Fleurs)

Lent by the MUSÉE NATIONAL DES BEAUX-ARTS, ALGIERS.

Oil on canvas, 1920. 64 × 50 cm. Signed below, left; not dated.

FRANCIS PICABIA (Born 1879)

84 Olyras

Collection of MADAME MARIE CUTTOLI, PARIS.

Oil on canvas, 1935. Signed and dated below, right.

Exh.: Galerie Vignon, Paris.

CHAIM SOUTINE (1894–1943)

85 Still Life (Nature Morte)

PRIVATE COLLECTION, LONDON.

Oil on canvas. 56 × 79 cm. Signed above, right.

CHAIM SOUTINE (1894–1943)

86 The Foot Bath (Le Bain de Pied)

Collection of MADAME MADELEINE CASTAING, PARIS.

Oil on canvas, 1928. 54·5 × 62 cm. Signed above, right; not dated.

CHAIM SOUTINE (1894–1943)

87 The Valet (Garçon d'Étage)

PRIVATE COLLECTION, PARIS.

Oil on canvas, 1935. 55 × 46 cm. Not signed; not dated.

Exh.: Salon de la Renaissance, Paris.

CHAIM SOUTINE (1894–1943)

88 After the Storm (Après l'Orage)

Collection of MADAME MADELEINE CASTAING, PARIS.

Oil on canvas, 1940. 72·5 × 54 cm. Not signed; not dated.

ANDRÉ LHOTE (Born 1885)

89 The Schoolgirl (L'Écolière)

Lent by the GALERIE DE FRANCE, PARIS.

Oil on canvas, 1944. 73 × 60 cm. Signed above, left; not dated.

AMÉDÉE DE LA PATELLIÈRE (1890–1932)

90 Old Peasant between two Animals (Vieux Paysan entre deux animaux)

Lent by the MUSÉE NATIONAL DES BEAUX-ARTS, ALGIERS.

Oil on canvas, 1928. 73 × 92 cm. Signed below, right; not dated.

Exh.: Musée National d'Art Moderne, Paris, 1946; Musée National des Beaux Arts, Algiers, 1948.

SUZANNE VALADON (1867–1938)

91 The Violin Case (La Boîte à Violon)

Lent by the PETIT PALAIS, PARIS.

Oil on canvas, 1929. 82 × 100 cm. Signed and dated above, right.

Exh.: *Les Maîtres de l'Art Indépendant*, Paris, 1929; *French Painting*, Rio de Janeiro, 1940; *Quelques Œuvres des Collections de la Ville de Paris*, Berne, La Chaux de Fonds, Geneva and Basle, 1947; Petit Palais, Zurich, 1947; *Suzanne Valadon*, Musée National d'Art Moderne, Paris, 1948; *La Peinture Française en Amerique du Sud*, 1949.

DUNOYER DE SEGONZAC (Born 1884)

92 The Road from Meaux to Couilly (La Route de Meaux à Couilly)

Lent by the MUSÉE NATIONAL D'ART MODERNE, PARIS.

Oil on canvas, 1934. 65 × 100 cm. Signed below, left; not dated.

Exh.: *Segonzac*, Charpentier Gallery, 1949.

93 The Village (Le Village)

Lent by THE ARTIST.

Oil on canvas, 1910. 93 × 75 cm. Signed below, left; not dated.

Exh.: Galerie Charpentier, Paris; Kunsthalle, Basle.

Repro.: Paul Jamot, *Dunoyer de Segonzac*, 1929.

DUNOYER DE SEGONZAC (Born 1884)

94 St. Tropez—Les Montagnes des Maures

Collection JACQUART, PARIS.

Oil on canvas, 1938. 100 × 66 cm. Signed below, centre; not dated.

Exh.: Kunsthalle, Basle.

95 Portrait of Max Jacob

Collection of MONSIEUR ANDRÉ LEFEVRE, PARIS.

Oil on canvas, 1916. 73 × 60 cm. Signed and dated below, right. Inscribed *MAX*, top left, and *MAX JACOB*, top right. An inscription has been erased by the artist on bottom right.

Repro.: *History of Modern Painting, Picasso to Surrealism*, Vol. 3, Skira, Geneva, 1950.

AMEDEO MODIGLIANI (1884–1920)

96 Nude Seated (Nu Assis)

PRIVATE COLLECTION, PARIS.

Oil on canvas, about 1917. 100 × 65 cm. Signed below, right; not dated.

Exh.: Galerie Charpentier, Paris; Musée National d'Art Moderne, Paris.

Repro.: André Salmon, *Modigliani, sa vie, son œuvre*, Paris, 1926; Arthur Pfannstiel, *Modigliani*.

AMEDEO MODIGLIANI (1884–1920)

97 Portrait of Max Jacob

PRIVATE COLLECTION, PARIS.

Oil on canvas, about 1917. 93 × 60 cm. Not signed; not dated.

Exh.: Hamburg and Zurich, 1930.

Repro.: Arthur Pfannstiel, *Modigliani* (p. 32).

ALBERT MARQUET (1875–1947)

98 Pont Saint Michel

PRIVATE COLLECTION, PARIS.

Oil on canvas, 1912. 65 × 83 cm. Signed below, left; not dated.

Exh. : *De Manet à Nuestros Dias*, Buenos Aires, 1947 ; Rosario, 1949; Rio de Janeiro, 1949; Sao Paulo, 1949; Caracas, 1950; Lima, 1950; Santiago, 1950; Montevideo, 1950.

ALBERT MARQUET (1875–1947)

99 The Docks at Le Havre (Le Bassin du Havre)

Lent by the MUSÉE NATIONAL D'ART MODERNE, PARIS.

Oil on canvas, 1906. 65 × 81 cm. Signed below, left; not dated.

Exh.: *Contemporary French Painting*, Berne, 1946; Prague, 1946; Warsaw, 1946; Rome, 1946–47.

ALBERT MARQUET (1875–1947)

100 Port d'Alger

Lent by the FRENCH EMBASSY, LONDON.

Oil on canvas, 1945. 65 × 81 cm. Signed below, left.

VIVANCOS (Born 1900)

101 The Old Castle and the Schools (Le Vieux Château et les Écoles)

Collection of MADAME MARIE CUTTOLI, PARIS.

Oil on canvas, 1947. 27 × 41 cm. Signed below, right; dated on back.

ANDRÉ BAUCHANT (Born 1873)

102 Asters (Les Asters)

Collection of MONSIEUR BERNARD POISSONNIER, PARIS.

Oil on canvas, 1940. 46 × 55 cm. Signed, not dated.

Exh.: *La Peinture Française Moderne*, Berlin, Vienna, Munich and Dusseldorf, 1947; *Bauchant*, Galerie Charpentier, Paris, 1950.

LOUIS VIVIN (1861–1936)

103 The Dome of the Invalides (Le Dôme des Invalides)

Lent by MADEMOISELLE A. UHDE, PARIS (Formerly in the collection of Monsieur Wilhelm Uhde).

Oil on canvas, 1932. 65 × 54 cm. Signed below, left; not dated.

Exh.: Musée National d'Art Moderne, Paris, July–November 1949; Galerie Denise René, Paris, 1949.

Repro.: Wilhelm Uhde, *Cinq Maîtres Primitifs*, Ed. Daudy, Paris, 1949 (p. 84).

LOUIS VIVIN (1861–1936)

104 Still Life (Nature Morte)

Lent by MADEMOISELLE A. UHDE, PARIS (Formerly in the collection of Monsieur Wilhelm Uhde).

Oil on canvas, about 1925. 46 × 33 cm. Signed below, left; not dated.

Exh.: *Vivin*, Galerie Bing, Paris, March 1948; Galerie Denise René, Paris, 1949; Musée National d'Art Moderne, Paris, July–November 1949.

VIVANCOS (Born 1900)

105 Rue du Ponton, Vezelay

Collection of MADAME MARIE CUTTOLI, PARIS.

Oil on canvas, 1947. 27 × 41 cm. Signed below, right; not dated.

GALLERY VIII

EDOUARD PIGNON (Born 1905)

106 Maternity (Maternité)

Collection of MONSIEUR BERNARD DORIVAL, PARIS.
Oil on canvas, 1941. 115 × 90 cm. Signed and dated below, left.
Exh.: *Pignon–Atlan*, Copenhagen, 1948.

FERNAND LÉGER (Born 1881)

107 Still Life with Inkpot (Nature Morte à l'Encrier)

Collection of MONSIEUR ANDRÉ LEFEVRE, PARIS.
Oil on canvas, 1927. 73 × 92 cm. Signed below, right; dated below, right, and on back.

FERNAND LÉGER (Born 1881)

108 The Bather (La Baigneuse)

Lent by the GALERIE LOUIS CARRÉ, PARIS.
Oil on canvas, 1931. 97 × 130 cm. Signed and dated below, right.
Exh.: *Fernand Léger*, Galerie Louis Carré, Paris, June–July 1948.

ANDRÉ MASSON (Born 1896)

109 La Rochelle (La Rochelle, jaune, orange et rouge)

Lent by the GALERIE LOUISE LEIRIS, PARIS.
Oil on canvas, 1947. 83 × 96 cm. Signed below, left; not dated.

MARIS BLANCHARD (1881–1932)

110 The Parrot (Le Perroquet)

PRIVATE COLLECTION, PARIS.
Oil on canvas, about 1925. 169 × 80 cm. Signed below, left; not dated.

FRANCIS GRUBER (1912–1948)

111 Nude on a Red Divan (Nu au Divan Rouge)

Collection of MONSIEUR JACQUES LASSAIGNE, PARIS.
Oil on canvas, 1948. 81 × 65 cm. Signed and dated below, left.
Exh.: *National Prizes and Scholarships*, École des Beaux-Arts, Paris, 1949.

JEAN LURCAT (Born 1892)

112 Souvenir of Smyrna (Souvenir de Smyrne)

Collection of MONSIEUR BERNARD POISSONNIER, PARIS.

Oil on canvas, 1927. 46 × 74 cm. Signed and dated below, left.

Exh.: *Modern French Painting*, Berlin, Vienna, Munich and Dusseldorf, 1947 (No. 117—reproduced in Catalogue).

JOAN MIRO (Born 1893)

113 Women encircled by the Wings of a Bird (Femmes encerclées par le Vol d'un Oiseau)

Collection of MONSIEUR ANDRÉ BRETON, PARIS.

Gouache on paper, 1941. 45 × 38 cm. Signed below, centre; not dated.

Exh.: Pierre Matisse Gallery, New York.

Repro.: André Breton, *Le Surréalisme et la Peinture*, Ed. Brentano, 1945.

ALBERTO GIACOMETTI (Born 1901)

114 Man in a Room (Homme dans une chambre)

Lent by the GALERIE PIERRE, PARIS.

Oil on canvas, 1950. Signed and dated below, right.

EDOUARD JOSEPH GOERG (Born 1893)

115 The Racket (La Raquette)

PRIVATE COLLECTION, PARIS.

Oil on canvas, 1930. 73 × 60 cm. Signed below, right; not dated.

Exh.: *Goerg*, Paris, 1949 (repro. in Catalogue, p. 32).

MASSIMO CAMPIGLI (Born 1895)

116 The Singer (La Chanteuse)

Lent by the GALERIE DE FRANCE, PARIS.

Oil on canvas, 1950. 65 × 54 cm. Signed below, right; not dated.

PIERRE CHARBONNIER (Born 1897)

117 The Cliffs above the Port (Les Falaises du Port)

Lent by THE ARTIST.

Oil on wood, 1949. 92 × 60 cm. Signed below, left; dated on back.

ANDRÉ BEAUDIN (Born 1895)

118 Farming Implements (Les Instruments Aratoires)

Collection of MONSIEUR ANDRÉ LEFEVRE, PARIS.

Oil on canvas, 1937. 130 × 97 cm. Signed and dated below, right.

FRANCIS PICABIA (Born 1879)

119 Parade Amoureuse

Lent by MADAME SIMONE COLLINET.

Oil on cardboard, 1917. 99 × 75 cm. Signed and dated below, left.

Exh.: *Picabia*, Galerie René Drouin, Paris; Museum of Modern Art, New York.

Repro.: *History of Modern Painting, from Picasso to Surrealism*, Skira, Geneva, 1950.

JOAN MIRO (Born 1893)

120 The Bull-Fight (La Course de Taureaux)

Lent by the MUSÉE NATIONAL D'ART MODERNE, PARIS (Gift of Monsieur Joan Miro).

Oil on canvas, 1945. 114 × 144 cm. Signed and dated on back.

Repro.: *Cahiers d'Art*, 1945–46, Paris.

MAX ERNST (Born 1891)

121 L'Ange du Foyer

Lent by the GALERIE RENÉ DROUIN, PARIS.

Oil on canvas, 1937. 114 × 146 cm. Signed and dated below, right.

Exh.: *Max Ernst*, Galerie René Drouin, Paris.

LUCIEN COUTAUD (Born 1904)

122 L'Armoire-Chair de la Porteuse de Pain

Lent by THE ARTIST.

Oil on canvas, 1947. 81 × 100 cm. Signed and dated below, right.

Exh.: *Venice Biennale*, 1948.

JOAN MIRO (Born 1893)

123 Femme, Étoiles

Lent by the GALERIE MAEGHT, PARIS.

Oil on canvas, 1945. 146 × 114 cm. Signed on back, above, left; not dated.

Exh.: Galerie Maeght, Paris, 1949; Stockholm Museum; Copenhagen Museum.

Repro.: *Cahiers d'Art*, 1945–46, Paris.

YVES TANGUY (Born 1900)

124 The Satin Pillow (L'Oreiller de Satin)

Collection of MRS. LEE MILLER PENROSE, LONDON.

Oil on canvas, 1929. 127 × 77 cm. Signed and dated below, right.

Exh.: *Yves Tanguy*, The London Gallery, May–June 1950.

FRANCISCO BORÈS (Born 1898)

125 The Painter's Table (La Table du Peintre)

Collection of MONSIEUR ANDRÉ LEFEVRE, PARIS.

Oil on canvas, 1937. 114 × 146 cm. Signed and dated above, right.

RAYMOND LEGUEULT (Born 1898)

126 Blonde Provence (Provence Blonde)

Collection of MADAME GEORGES BONGERS, PARIS.

Oil on canvas, 1946. 81 × 100 cm. Signed and dated below, left.

Exh.: *Raymond Legueult*, Galerie Louis Carré, Paris, November–December 1948.

FRANCIS TAILLEUX (Born 1913)

127 Bowl of Fruit (La Coupe de Fruits)

Lent by the GALERIE DE FRANCE, PARIS.

Oil on canvas, 1947. 130 × 89 cm. Signed and dated below, right.

This picture won the National Prize in 1948.

Exh.: *French Painting*, Stockholm, 1949.

FERNAND LÉGER (Born 1881)

128 Study for The Divers (Esquisse pour Les Plongeurs)

Lent by THE ARTIST.

Oil on canvas, New York, 1945. 210 × 150 cm. Signed and dated below, right (*F. Léger 45*).

CHARLES LAPICQUE (Born 1898)

129 The Steeple-Chase (La Course de Haies)

Collection of MONSIEUR CHARLES ESTIENNE, PARIS.

Oil on canvas, 1949. 97 × 132 cm. Signed and dated below, right.

ANDRÉ MASSON (Born 1896)

130 Morning (Le Matin)

Lent by the GALERIE LOUISE LEIRIS, PARIS.

Oil on canvas, 1949. 127 × 101 cm. Signed below, left; not dated.

Exh.: *André Masson, Œuvres récentes*, Galerie Louise Leiris, Paris, October–December 1950.

CHARLES WALCH (1898–1948)

131 The Family (La Famille)

Collection of MONSIEUR RAYMOND COGNIAT, PARIS.

Oil on canvas, about 1935. 46 × 55 cm. Signed below, right; not dated.

MAURICE BRIANCHON (Born 1899)

132 At Rest (Le Repos)

PRIVATE COLLECTION, PARIS.

Oil on canvas, 1944. 65 × 92 cm. Signed below, right; not dated.

LOUIS FERNANDEZ (Born 1900)

133 Still Life (Nature Morte)

Lent by the HUGO GALLERY, NEW YORK.

Egg painting on wood, 1950. 61 × 50 cm. Not signed; not dated.

Exh.: Galerie Pierre, Paris, November–December, 1950.

GALLERY VII

FRANCISCO BORÈS (Born 1898)

134 Still Life with Mushrooms (Nature Morte aux Champignons)

Collection of MONSIEUR E. TERIADE, PARIS.

Oil on canvas, 1949. 60 × 92 cm. Signed and dated below, right.

Exh.: *Borès*, Galerie Pierre, Paris, June 1950.

ANDRE BEAUDIN (Born 1895)

135 The Autumn Bouquet (Le Bouquet d'Automne)

Lent by the GALERIE LOUISE LEIRIS, PARIS.

Oil on canvas, 1929. 130 × 81 cm. Signed and dated below, right.

VICTOR BRAUNER (Born 1903)

136 Mythes Disponibles

Collection of MADAME CHRISTIAN ZERVOS, PARIS.

Oil on cardboard, 1946. 47 × 81 cm. Signed and dated below, right.

Exh.: Galerie des Cahiers d'Art, 1946; Avignon, 1947.

GUSTAVE SINGIER (Born 1909)

137 The Quartet (Le Quatuor)

Lent by the MUSÉE NATIONAL D'ART MODERNE, PARIS.

Oil on canvas, 1947. 146 × 114 cm. Signed and dated below, right.

WASSILY KANDINSKY (1866–1944)

138 Violet Dominant

Collection of MADAME NINA KANDINSKY, PARIS.

Oil on canvas, 1934. 130 × 160 cm. Signed and dated below, left.

Exh.: Paris, 1934, 1946 and 1949; Lucerne, 1935; Amsterdam, Rotterdam and The Hague; Zurich, 1946.

Repro.: *Cahiers d'Art*, Paris (Nos. 6–8); *Kandinsky*, Wivels Forlag, Copenhagen, 1946.

MAURICE ESTÈVE (Born 1904)

139 The Chicken-house (Le Poulailler)

Lent by the GALERIE LOUIS CARRÉ, PARIS.
Oil on canvas, 1945. 100 × 81 cm. Signed and dated below, right.
Exh.: *Salon des Tuileries*, Paris, 1947 (No. 165); *Maurice Estève*, Galerie Louis Carré, Paris, April 1948 (No. 15).

HANS HARTUNG (Born 1904)

140 Composition

Collection of DENYS SUTTON, ESQ., LONDON.
Oil on canvas, 1947. 97 × 146 cm. Signed and dated below, right.
Repro.: Madeleine Rousseau, *Hans Hartung* (26).

SERGE POLIAKOFF (Born 1906)

141 Orange

Lent by the GALERIE DE BEAUNE, PARIS.
Oil on wood, 1950. Signed below, right; not dated.

JEAN LE MOAL (Born 1909)

142 Archaeology (Archéologie)

Lent by the GALERIE BILLIET CAPUTO, PARIS.
Oil on canvas, 1949. 92 × 73 cm. Signed and dated below, right.
Exh.: Galerie Billiet Caputo, Paris, March 1950; French Institute, Innsbruck, July 1950.

ALFRED MANESSIER (Born 1911)

143 Espace Matinal

Lent by the MUSÉE NATIONAL D'ART MODERNE, PARIS.
Oil on canvas, 1949. 130 × 160 cm. Signed and dated below, left.
Exh.: *Manessier*, Galerie Billiet Caputo, Paris, 1950; *Levende Farver*, Copenhagen, 1950 (No. 119—reproduced in Catalogue).

JEAN BAZAINE (Born 1904)

144 Tree and Plains (Arbre et Plaines)

Collection of MADAME JEANNE LAURENT, PARIS.
Oil on canvas, 1947. 116 × 89 cm. Signed and dated below, right.
Exh.: *Bazaine*, Galerie Maeght, Paris, 1949.

ANDRÉ LANSKOY (Born 1902)

145 Tropical Heat (La Chaleur Tropicale)

Lent by the GALERIE LOUIS CARRÉ, PARIS.

Oil on canvas, 1947. 65 × 81 cm. Signed below, right; dated on back.

Exh.: *André Lanskoy*, Galerie Louis Carré, Paris, March 1948 (No. 18).

MAX ERNST (Born 1891)

146 The Foolish Virgins (Les Vierges Folles)

Collection of MADAME SIMONE COLLINET, PARIS.

Oil on canvas, 1947. 80 × 137 cm. Signed and dated below, right.

Exh.: *Max Ernst*, Galerie René Drouin, Paris.

Repro.: Wittenborn, *Max Ernst*, New York, 1948 (p. 54).

JEAN HELION (Born 1904)

147 Standing Figure (Figure Debout)

Lent by THE ARTIST.

Oil on canvas, 1936. 146 × 114 cm. Signed and dated, *H. 36.* below, right.

ANDRÉ BEAUDIN (Born 1895)

148 Bacchanal with the Hoop (La Bacchanale au Cerceau)

Collection of MONSIEUR ANDRÉ LEFEVRE, PARIS.

Oil on canvas, 1934. 97 × 162 cm. Signed and dated below, right.

LACI BARTA (Born 1905)

149 Composition

Lent by THE ARTIST.

Oil on canvas, 1950. 73 × 92 cm. Signed below, right; not dated.

SUZANNE ROGER (Born 1899)

150 Jeanne d'Arc

Collection of MONSIEUR ANDRÉ LEFEVRE, PARIS.

Oil on canvas, 1938. 130 × 81 cm. Signed below, left; not dated.

GEER VAN VELDE (Born 1897)

151 Composition

Lent by the GALERIE MAEGHT, PARIS.

Oil on canvas, 1950. 97 × 130·5 cm. Signed below, right (*G v V*); not dated.

JEAN PIAUBERT (Born 1900)

152 Rythmopée

Lent by THE ARTIST.
Oil on canvas, 1949. 100 × 80 cm. Signed and dated below, right.
Exh.: Galerie Denise René, Paris; *Salon des Réalités Nouvelles*, Paris, 1949.

LÉON GISCHIA (Born 1904)

153 The Black Rocks (Les Roches Noires)

Lent by the GALERIE BILLIET CAPUTO, PARIS.
Oil on canvas, 1950. 81 × 100 cm. Signed and dated below, left.
Exh.: *Le Cabinet d'un Amateur d'Aujourd'hui*, Galerie de France, March–April 1950.

ALBERTO MAGNELLI (Born 1888)

154 Complice

Lent by THE ARTIST.
Oil on canvas, 1949. 116 × 152 cm. Signed and dated above, right.
Exh.: *Alberto Magnelli*, Galerie René Drouin, Paris, November 1947; *Venice Biennale*, 1950.

ALBERTO MAGNELLI (Born 1888)

155 Seated Woman (Femme Assise)

Lent by THE ARTIST.
Oil on canvas, 1913. 100 × 75 cm. Signed and dated below, right.
Exh.: *Alberto Magnelli*, Galerie René Drouin, Paris, November 1947; *Venice Biennale*, 1950.

GÉRARD SCHNEIDER (Born 1898)

156 Composition

Lent by the GALERIE LYDIA CONTI, PARIS.
Oil on canvas, 1950. 100 × 81 cm. Signed and dated below, right.

ZELMAN (1905–1945)

157 Painting

Collection of MONSIEUR MARCEL MICHAUD, LYONS.
Oil on canvas, 1936. 93 × 73 cm. Signed below, left; not dated.
Exh.: New York; Folklore Gallery, Lyons.

OSCAR DOMINGUEZ (Born 1906)

158 The Studio (L'Atelier)

Lent by the GALERIE BILLIET CAPUTO, PARIS.
Oil on canvas, 1950. 89 × 116 cm. Signed and dated below, right.

PAUL BERCOT (Born 1898)

159 The Return from Shooting (Le retour de la Chasse)

Lent by the GALERIE LOUIS CARRÉ, PARIS.
Oil on canvas, 1945. 116 × 73 cm. Signed below, right; not dated.

PIET MONDRIAN (1872–1944)

160 Composition

Lent by the STEDELIJK MUSEUM, AMSTERDAM.
Oil on canvas, 1927. 61 × 41 cm. Signed and dated below, left.
Exh.: *Abstract Art*, Stedelijk Museum, Amsterdam, 1938; *Piet Mondriaan Retrospective Exhibition*, Stedelijk Museum, Amsterdam, 1946, and Basle, 1947.

WILLY MUCHA (Born 1905)

161 Fishermen and Nets (Pecheurs et Filets)

Lent by THE ARTIST.
Oil on canvas, 1948. 60 × 74 cm. Signed below, right; dated on back.
Exh.: *Salon de Mai*, Paris, 1950.

PIERRE TAL COAT (Born 1905)

162 The Rock (Le Rocher)

Lent by the GALERIE DE FRANCE, PARIS.
Oil on canvas, 1950. 78 × 77·5 cm. Signed (*T C*) below, right; not dated.
Exh.: Galerie de France, June 1950.

LIST OF ARTISTS WITH BIOGRAPHICAL NOTES AND BIBLIOGRAPHY

BAUCHANT, ANDRÉ. Born 1873 at Chateaurenault, Indre-et-Loire, France. Bauchant belongs to the category of popular artists known as "Sunday painters". A self-educated farm-labourer and a passionate reader of the Classics, Bauchant first turned to drawing whilst a soldier in the First World War. From 1922 he devoted himself entirely to painting, specialising in landscapes, flower-pieces and, above all, historical compositions, pale and fresco-like in colour and seen with the fresh, tranquil eye of a peasant.

BIBLIOGRAPHY: Wilhelm Uhde, *Cinq Maîtres Primitifs*, (Editor, Philippe Daudy), Paris, 1949; R. H. Wilenski, *Modern French Painters*, Faber & Faber, London, 1944.

BAZAINE, JEAN. Born 1904 in Paris. Studied at the Académie Julian and devoted his early years to sculpture. Bazaine was to paint for a long time from nature and his present painting, while non-figurative in appearance, retains a sense of mood and a musicality which differentiates him from the painters of the Abstract movement.

BIBLIOGRAPHY: Jean Bazaine, *Notes sur la Peinture d'Aujourd'hui*, Éditions Floury, Paris, 1948; André Frénaud, *Bazaine*, Éditions Louis Carré, Paris, 1945; André Frénaud, *Bazaine*; *Derrière le Miroir*, Maeght, Paris, 1949.

BEAUDIN, ANDRÉ. Born 1895 at Mennecy, Seine-et-Oise, France. A student of the École des Arts Décoratifs until 1915. Shortly after the war Beaudin discovered a similar temperament to his own in the work of Juan Gris. Whilst his painting is less formal, more rhapsodic than that of the older man, the classical intelligence of the latter can still be detected behind the atmospheric play of Beaudin's recent canvases.

BIBLIOGRAPHY: René Huyghe, *Les Contemporains*, Éditions Pierre Lisné, Paris, 1949; Maurice Raynal, *Peintres du XXème siècle*, Skira, Geneva, 1947; Roger Lesbats, *Cinq Peintres d'Aujourd'hui*, Éditions du Chêne, Paris, 1943.

BERCOT, PAUL. Born 1898 at Bouligney, Haute Saône, France. Linked by friendship with Walch and influenced by Gromaire, Bercot has similarity of colour and surface construction with the painting of the latter artist. His work is, however, far more expressionist in temperament.

BIBLIOGRAPHY: René Huyghe, *Les Contemporains*, Éditions Pierre Lisné, Paris, 1940; Herbert Read, *Art Now*, Faber & Faber, London.

BLANCHARD, MARIA. Born 1881 at Santander, Spain; died 1932 in Paris. Moved to Paris in 1908 where she was introduced to Cubism in the company of Gris, Marie Laurencin and Lipchitz. A painter of contemporary life and of children.

BIBLIOGRAPHY: René Huyghe, *Les Contemporains*, Éditions Pierre Lisné, Paris, 1949.

BOMBOIS, CAMILLE. Born 1883 at Venaray-les-Launes, Côte-d'Or, France. An ex-roadman, Bombois turned his mighty hand to many occupations before gaining the humble means to paint. Settling down in the country near Paris he has been at liberty to evoke by his generous yet exacting vision the scenes of street-side fairs, athletic performances and the circus which was his daily work as a younger man.

BIBLIOGRAPHY: Wilhelm Uhde, *Cinq Maîtres Primitifs*, (Editor, Philippe Daudy), Paris, 1949; R. H. Wilenski, *Modern French Painters*, Faber & Faber, London, 1944.

BONNARD, PIERRE. Born 1867 at Fontenay-aux-Roses, France; died 1947 at Le Cannet, South of France. Bonnard studied at the Académie Julien at the same time as Denis, Serusier, Vuillard and Roussel, beginning with the decorative arts; furniture, screens, stage settings and posters. Under the influence of Degas, Lautrec and Japanese painters, he became the painter of Paris scenes and interiors of family life. Later as the most authentic disciple of the Impressionist movement he pursued his love of vibrant, sensitive colouring in a long series of genre painting, his art growing in power and song until his death. Made an honorary member of the Royal Academy.

BIBLIOGRAPHY: John Rewald, *Pierre Bonnard*, Museum of Modern Art, New York, 1948; R. H. Wilenski, *Modern French Painters*, Faber & Faber, London, 1949; André Lhote, *Pierre Bonnard*, Formes et Couleurs, Paris, 1944; Clive Bell, *Since Cézanne*, Chatto & Windus, London, 1922; Bernard Dorival, *Les Étapes de la Peinture Française Contemporaine*, Gallimard, Paris, 1946; Elie Faure, *Histoire de l'Art Moderne*, Happer Brothers, London, 1924; *History of Modern Painting*, Vol. 1, *From Baudelaire to Bonnard*, Skira, Geneva, 1949; *La Couleur de Bonnard, Vol.* 17 *and* 18, Verve, Paris, 1947.

BORÈS, FRANCISCO. Born 1898 in Madrid, Spain. Arrived in Paris in 1925 to paint under the dual influences of his countrymen Picasso and Miro. A personal sense of colour, studied in application, places the work of Borès among the most interesting of post-cubism.

BIBLIOGRAPHY: René Huyghe, *Les Contemporains*, Éditions Pierre Lisné, Paris, 1949; Roger Lesbats, *Cinq Peintres d'Aujourd'hui*, Éditions du Chêne, Paris, 1943.

BRAQUE, GEORGES. Born 1882 at Argenteuil, France. Arriving in Paris in 1904, Braque painted as a Fauve until his acquaintance with Picasso in 1908, when they turned their interest to Cubism. Until the First World War his work closely paralleled that of Picasso; but his post-war Still Lifes began to show a lyrical form and a sensuous handling of subdued colour, which have since become the personal idioms of this poet of modern painting.

BIBLIOGRAPHY: *Cahiers de Georges Braque, 1917–1947*, Éditions Maeght, Paris, 1948; Guillaume Apollinaire, *Les Peintres Cubistes*, Figuière, Paris, 1913; Bernard Dorival, *Braque*, Marenod, Paris, 1948; *Georges Braque*, Cahiers d'Art, Paris, 1933 and 1947; Jean Paulhan, *Braque le Patron*, Éditions des Trois Collines, Geneva, 1946; R. Hope, *Braque*, Museum of Modern Art, New York, 1949; *History of Modern Painting, from Picasso to Surrealism*, Skira, Geneva, 1950; Fernande Olivier, *Picasso et ses Amis*, Stock, Paris, 1933; R. H. Wilenski, *Modern French Painters*, Faber & Faber, London, 1944.

BRAUNER, VICTOR. Born 1903 in Roumania. Closely associated with the Surrealists, Brauner re-evokes the ritual art of the Egyptians in paintings of curiously elaborated encaustic technique.

BIBLIOGRAPHY: Sarane Alexandrian, *Le Symbolique de Brauner*, Cahiers d'Art, 1949.

BRIANCHON, MAURICE. Born 1899 at Fresnay-sur-Sarthe, France. Entered the École des Arts Décoratifs, Paris, in 1917, but it was above all from the Louvre that he gained the future basis of his art from the paintings of the Venetians, Velasquez, Manet, Corot and Degas. Later influenced by Bonnard and Vuillard, he has devoted himself with serenity to depicting the world of the ballet and the racecourse and the countryside of the Île de France.

BIBLIOGRAPHY: René Huyghe, *Les Contemporains*, Éditions Pierre Lisné, Paris, 1949.

CAMPIGLI, MASSIMO. Born 1895 in Florence, Italy. Began to paint in 1919 in Paris influenced by analytical cubism. A visit to the Etruscan Museum in Rome (1928) awakened a new lyricism in the painting of Campigli and defined his present style.

BIBLIOGRAPHY: Maurice Raynal, *Campigli*, Éditions Jeanne Bucher, Paris, 1949; *Un demi-siècle d'Art Italien*, Cahiers d'Art, Paris, 1950; Raffaele Carrieri, *Campigli*, Cavillino, Venice, 1945.

CHAGALL, MARC. Born 1887 at Vitebsk, U.S.S.R. Before travelling to Paris in 1910 Chagall had studied in St. Petersburg and designed stage sets with Leon Bakst. He brought with him to the western world the phantasmagoria of Russian popular legends which he describes luminously in paint or etched plate.

BIBLIOGRAPHY: R. H. Wilenski, *Modern French Painters*, Faber & Faber, London; Marc Chagall, *Ma Vie*, Stock, Paris, 1931; J. J. Sweeney, *Marc Chagall*, New York, 1936; L. Venturi, *Marc Chagall*, New York, 1945; Paul Eluard, *Voir*, Geneva, 1948; R. Schwob, *Chagall et l'Âme Juive*, Paris, 1931; *History of Modern Painting, from Picasso to Surrealism*, Skira, Geneva, 1950.

CHARBONNIER, PIERRE. Born 1897 at Vienne, Isère, France. Moved to Paris shortly after the First World War. Despite a long career entirely devoted to the plastic arts (exhibiting regularly since 1922, Biennale of Venice 1928, sets for "Ode", a ballet by Serge Diaghilev, 1928, and numerous film settings), Charbonnier remains totally unknown in Great Britain. His paintings of maritime towns seen by the light of a golden dawn have a structure and surface quality which denote the influence of Seurat.

BIBLIOGRAPHY: Francis Ponge, *Courte Méditation, Réflexe aux fragments de miroir*, Le Peintre à l'étude, N.R.F., 1948; René Char, *Pierre Charbonnier*, Éditions G.L.M., Paris, 1950; Louis Parrot, Revue *La Nef*, Paris, 1948; Francis Ponge, *Tableaux Récents de Pierre Charbonnier*, Cahiers d'Art, Paris, 1949.

CHIRICO, GIORGIO DE. Born 1888 at Volo, Greece. Born of Italian parents, de Chirico completed two years at the Athens School of Fine Art before moving to Italy in 1905 to study and copy in the museums of Milan and Florence. In 1910, a year before his first visit to Paris, Chirico began his metaphysical pictures in which outwardly normal elements of reality were used as symbols to describe the secret, inner forces of life. Fourteen years later the explosive and revolutionary nature of the early Chirico's was hailed by the Surrealist Movement, with which Chirico subsequently collaborated. Since 1933, de Chirico has reverted to academic art and chosen to repudiate the work of his heroic period which has assured his fame.

BIBLIOGRAPHY: Herbert Read, *Surrealism*, London, 1936; A. H. Barr, *Fantastic Art, Dad, Surrealism*, New York, 1936; Waldemar Georges, *Géorgio de Chirico*, Paris, 1928; J. Soby, *The Early Chirico*, New York, 1941.

COUTAUD, LUCIEN. Born 1904 at Meynes, Gard, France. Early studies at Nimes and in the Free Academies of Paris. Produced in isolation during many years, the painting of Coutaud paralleled the Surrealist works of the same period and was derived like them from the literature of Rimbaud, Lautréamont and Raymond Roussel. Decorations, tapestries and many theatre productions feature among his work.

BIBLIOGRAPHY: René Huyghe, *Les Contemporains*, Éditions Pierre Lisné, Paris, 1949.

DELAUNAY, ROBERT. Born 1885 in Paris; died 1941 in Montpellier, France. Painting from an early age Delaunay underwent the influence of Cézanne towards 1909. A year later he began his long series of paintings in orchestrated colour of the Eiffel Tower. Painted progressively non-representational pictures in pure colour which Apollinaire baptised Orphism. His subsequent Circular Forms

marked the first appearance in France of non-objective painting. Together with his wife, had a great influence on contemporary painters and on fashion, fabric designs and furniture.

BIBLIOGRAPHY: A. H. Barr, *Cubism and Abstract Art*, New York, 1936; G. Bazin, *L'Orphisme*, L'Amour de l'Art, Paris, 1933; Jean Cassou, *Preface to the catalogue of Delaunay exhibition, Galerie Louis Carré*, Paris, 1946; Michel Seuphor, *L'Art abstrait, ses origines, ses premiers maîtres*, Éditions Maeght, Paris, 1949.

DERAIN, ANDRÉ. Born 1880 at Chaton, France. Met Matisse in Paris in 1899 and shortly afterwards Vlaminck, with whom he shared a studio. Participated in the Fauve movement, which he abandoned for the dual influence of Cézanne and Cubism in 1908. In post-war years Derain sought a stylisation which is at its happiest in his illustrations and stage décors.

BIBLIOGRAPHY: Elie Faure, *Derain*, Paris, 1923; A. Basler, *Derain*, Éditions Grès, Paris: *History of Modern Painting*, Vol. 2: *Fauvism and Expressionism*, Skira, Geneva, 1950; Fernande Olivier, *Picasso et ses Amis*, Éditions Stock, Paris, 1933.

DESNOYER, FRANÇOIS. Born 1894 at Montauban, France. Studied at the École des Arts Décoratifs and in the studio of Bourdelle at Montauban. Realistic painter not uninfluenced by Fauvism and Cubism, Desnoyer has executed many decorations in the epic manner.

BIBLIOGRAPHY: Bernard Dorival, *Les Étapes de la Peinture Française Contemporaine*, Gallimard, Paris; Georges Besson, *Desnoyer*, Éditions Le Point, Paris, 1947.

DOMINGUEZ, OSCAR. Born 1906 at Teneriffe, Canary Islands. Self-taught. Worked in his native town from 1924 until moving to Paris in 1928. Studied in the Free Academies. Meeting with André Breton, Paul Eluard, Dali, André Masson and Picasso in 1935 decided his entry into the Surrealist Movement, which he abandoned in 1945 for a more plastic approach to painting.

BIBLIOGRAPHY: Cahiers d'Art, Paris, 1940–44.

DONGEN, KEES VAN. Born 1877 at Delfshaven, near Rotterdam, Holland. Arrived in Paris at the age of twenty. Lived in the "Bateau-Lavoire" studios in Montmartre at the same time as Picasso and Max Jacob. Passed through a Fauvist phase and between the two wars his personal portraiture of women, which had caused scandals when first exhibited, gradually imposed itself until Van Dongen became a favoured painter of society.

BIBLIOGRAPHY: *History of Modern Painting, Fauvism and Expressionism*, Vol. 2, Skira, Geneva, 1950; René Huyghe, *Les Contemporains*, Éditions Pierre Lisné, Paris, 1949.

DUCHAMP, MARCEL. Born 1887 at Blainville, near Rouen, France. Brother of the sculptor, Raymond Duchamp-Villon, and the painter, Jacques Duchamp (called Villon). Initially influenced by Cézanne and the Cubists, Marcel Duchamp soon revealed the inventive fantasy which was to carry his pictorial investigations into the fields of mechanics and optics, into the world of objects (from his arbitrary naming of ready-made objects to the laborious manufacture of the "Suitcase" which contained copies in miniature of his principal works) and link his name with all the important Dadist and Surrealist manifestations in Paris and New York.

BIBLIOGRAPHY: Guillaume Apollinaire, *Les Peintres Cubistes*, Paris, 1913; André Breton, *Le Surréalisme et la Peinture*, New York, 1945; J. J. Sweeney, *Eleven Europeans in America*, Museum of Modern Art, New York, 1946; Katherine Dreier, *Western Art and the New Era*, New York, 1923; David Gascoyne, *A Short Survey of Surrealism*, London, 1935.

DUFY, RAOUL. Born 1877 at Le Havre. After early art studies at Le Havre where he worked with his townsman Othon Friesz, he won a scholarship for Paris in 1897, where he met Matisse. While originally grouped with the Fauves, his earliest work nevertheless shows the

personal vision and wit which are characteristic of the superbly dexterous oil and water-colour paintings of his maturity.

BIBLIOGRAPHY: Christian Zervos, *Raoul Dufy*, Cahiers d'Art, Paris, 1928; Maximilien Gauthier, *Raoul Dufy*, Paris, 1949; R. H. Wilenski, *Modern French Painters*, Faber & Faber, London, 1944; Pierre Camo, *Dufy*, Marguerat, Lausanne, 1947; *History of Modern Painting*, Vol. 2, *Fauvism and Expressionism*, Skira, Geneva, 1950.

DUNOYER DE SEGONZAC, ANDRÉ. Born 1884 at Boussy-saint-Antoine, France. After his early studies at the École des Beaux-Arts and the Académie Julian, Segonzac turned to painting landscapes in the Impressionist manner in the vicinity of St. Tropez. A realistic painter but a sensual observer of nature, he has painted a great deal in the Île-de-France and Provence. Made an honorary member of the Royal Academy.

BIBLIOGRAPHY: Jacques Guenne, *A. Dunoyer de Segonzac*, Éditions Seheur, Paris, 1928; *History of Modern Painting, from Picasso to Surrealism*, Vol. 3, Skira, Geneva, 1950.

ERNST, MAX. Born 1891 at Bruhl near Cologne, Rhineland. Never attended an art school. Early member of the revolutionary Dadist movement. Co-founder of the surrealist movement in Paris, 1924. Perhaps the most important surrealist artist. Apart from his painting, has worked a great deal in "collage" and illustrated widely the writings of the Surrealist poets. Now lives in Arizona.

BIBLIOGRAPHY: André Breton, *Le Surréalisme et la Peinture*, Gallimard, Paris, 1928; Maxine Bloch, *Max Ernst*, New York, 1942; Herbert Read, *Max Ernst*, Cahiers d'Art, Paris, 1937; Paul Eluard, *Capital de la Douleur*, Gallimard, 1926; David Gascoyne, *Short Survey of Surrealism*; Max Ernst, *Beyond Painting*, The Documents of Modern Art, Wittenborn, Schultz, Inc., New York, 1948; *History of Modern Painting*, Vol. 3, *Picasso to Surrealism*, Skira, Geneva, 1950.

ESTÈVE, MAURICE. Born 1904 at Culand, Cher, France. Passing his childhood in the country, Estève began his career as a painter under the combined influences of Cubism and Fauvism, and it is towards their synthesis that his art now reaches.

BIBLIOGRAPHY: René Huyghe, *Les Contemporains*, Éditions Pierre Lisné, Paris, 1949; Jean Lescure, *Estève*, Carré, Paris, 1945; Roger Lesbats, *Cinq Peintres d'Aujourd'hui*, Éditions du Chêne, Paris, 1943.

FAUTRIER, JEAN. Born 1898 in Paris. Passed his childhood and early youth in England where he received the first elements of his artistic formation. Living alone and quite apart from artistic groups, Fautrier occupies himself with capturing the fugitive poetry of his everyday world.

BIBLIOGRAPHY: René Huyghe, *Les Contemporains*, Éditions Pierre Lisné, Paris, 1949; Jean Paulhan, *Fautrier*, Paris.

FERNANDEZ, LOUIS. Born 1900 at Oviedo, Spain. Early studies in Barcelona. Reached Paris in 1924 and was obliged to work as an offset lithographist, painting at night, until 1933. Influenced by the Spanish School, in particular Zurbaran, he passed through a surrealist phase and towards 1936 enjoyed the friendship and aid of Picasso with whom he worked on a drop-curtain for the Théatre de l'Alhambra, Paris. Refusing an offer by the Museum of Modern Art, New York, to provide refuge in America, he remained in Paris throughout the war.

BIBLIOGRAPHY: Cahiers d'Art, 1937, article by Fernandez, 1944, article by Marquis de Villanova, 1949, article by Zervos, 1950; A. H. Barr, *Fantastic Art, Dadism, Surrealism*, Museum of Modern Art, New York, 1936; René Char, *Louis Fernandez*, Galerie Pierre, Paris, 1950; Maria Zambrano, *Fernandez*, Revue Boteglia Seura, Rome, 1950.

FRESNAYE, ROGER DE LA. Born 1885 in Le Mans, France; died 1925 in Grasse, South of France. Arrived in Paris in 1903 to study in the Académie Julian. After his contact with the painting of Picasso and Braque in 1910 he evolved a manner at first under the influence of Cézanne but by 1912 frankly Cubist. Enlisting in the army in 1913, de la Fresnaye was demobilised in 1918 with serious pneumonia resulting from a gas attack. He devoted himself to drawing before dying from tuberculosis at the age of forty.

BIBLIOGRAPHY: Maurice Raynal, *De la Fresnaye à Fernand Léger*, Plons, Paris, 1931; Raymond Cogniat and Waldemar Georges, *Œuvres complètes de Roger de la Fresnaye*, Paris, 1950; E. Nebettbau, *Roger de la Fresnaye*, Paris, 1935; *History of Modern Painting, from Picasso to Surrealism*, Vol. 3, Skira, Geneva, 1950; B. Allard, *Roger de la Fresnaye*.

FRIESZ, OTHON. Born 1879 at Le Havre, France; died 1949, Paris. Friesz moved to Paris in 1899 to be joined later by his boyhood companion Raoul Dufy. Beginning as a Fauve, he remained faithful to the pictorial conceptions of the movement in the treatment of the everyday scenes which typified his later work.

BIBLIOGRAPHY: André Salmon, *Othon Friesz*, N.R.F., Paris, 1920; Maximilien Gauthier, *Othon Friesz*, Paris, 1949; *Histoire de la Peinture Moderne, Fauvisme et Expressionism*, Skira, Geneva, 1950; Georges Duthuit, *The Fauvist Painters*, The Documents of Modern Art, Wittenborn Schultz, New York, 1950.

GIACOMETTI, ALBERTO. Born 1901 in Stampa, Switzerland. One of the outstanding sculptors of our time, Giacometti studied in Geneva, Venice and Rome before moving permanently to Paris in 1922. Joined forces with Surrealists. The subtle technique which enabled him to give true plastic expression to their dream-world exists unimpaired in bronzes and paintings of to-day. Yet its role is subordinate: to locate and situate the human reality which obsesses and so nearly overwhelms the artist.

BIBLIOGRAPHY: André Breton, *L'Amour Fou*, Gallimard, Paris, 1936; Jean-Paul Sartre, *La Recherche de l'Absolu*, Les Temps Modernes, Paris, January 1948.

GISCHIA, LÉON. Born 1904 at Dax, Landes, France. Influenced by Matisse and Léger, Gischia attempts, like so many other artists of his generation, the synthesis between geometrical form and highly keyed colour. In 1945 he designed the sets and costumes for the Paris production of "Murder in the Cathedral", by T. S. Eliot, for Jean Vilar's production of "Richard II" in 1947 and for two productions of "Henry IV" (Shakespeare's and Pirandello's), in 1950.

BIBLIOGRAPHY: Roger Lesbats, *Cinq Peintres d'Aujourd'hui*, Éditions du Chêne, Paris, 1943; René Huyghe, *Les Contemporains*, Éditions Pierre Lisné, Paris, 1919.

GOERG, EDOUARD JOSEPH. Born 1893 in Sydney, Australia. Born of French parents, left Australia for England and went to Paris in 1910. Owing his artistic formation to Goya, Daumier and Rouault, Goerg has, apart from his portraits of girls and his flower-pieces, illustrated many books with his engravings.

BIBLIOGRAPHY: Gaston Diehl, *Edouard Goerg*, Ed. Clermont, Paris, 1947; René Huyghe, *Les Contemporains*, Éditions Pierre Lisné, Paris, 1949.

GRIS, JUAN (José Gonzales). Born 1887 in Madrid; died 1927 at Boulogne-sur-Seine, Paris. Juan Gris was intended as an engineer before moving to Paris in 1906 to become a painter, and his scientific mind and intellectual approach sharply distinguish his work from that of the other Cubists. A classical purity, free from sensuality, produces static crystallisation of form; his work is rarely dynamic.

BIBLIOGRAPHY: Daniel Henry Kahnweiler, *Juan Gris—His Life and Work*, Lund Humphries, London, 1947; Guillaume Apollinaire,

Les Peintres Cubistes, Paris, 1913 ; *History of Modern Painting, from Picasso to Surrealism*, Vol. 3, Skira, Geneva, 1950 ; Alfred H. Barr, *Cubism and Abstract Art*, Museum of Modern Art, New York, 1936 ; Christian Zervos, *Juan Gris*, Cahiers d'Art, Paris, 1926 ; Douglas Cooper, *Juan Gris*, Éditions Skira, Geneva, 1947 ; R. H. Wilenski, *Modern French Painters*, Faber & Faber, London, 1944.

GROMAIRE, MARCEL. Born 1892 at Noyelles-sur-Sambre, France. While studying law in Paris, began to frequent the Free Academies. Influenced by Matisse but more powerfully by Expressionism. He produced towards 1925 a series of war paintings which laid the basis of his expressionist and heavily constructional style. With Jean Lurcat has taken an important part in refounding the French tapestry industry.

BIBLIOGRAPHY : Jean Cassou, *Marcel Gromaire*, Paris, 1925 ; G. Bazin, *Marcel Gromaire*, L'Amour de l'Art, Paris, 1934 ; F. Gromaire, *Gromaire*, Collection Plastique No. 6, Paris, 1949 ; *History of Modern Painting, from Picasso to Surrealism*, Vol. 3, Skira, Geneva, 1950.

GRUBER, FRANCIS. Born 1912 at Nancy, Meurthe-et-Moselle, France ; died 1948 in Paris. Studying originally under Friesz, Dufresne and Waroquier, Gruber acquired the realist technique to depict the stark figures and desolate landscapes which later attained a mystery from the influence of the sculptor Alberto Giacometti and near inspiration under the shadow of his early death.

BIBLIOGRAPHY : Tristan Tzara, *Francis Gruber*, Éditions Le Point, Paris, 1947.

HARTUNG, HANS. Born 1904 in Leipzig. Influenced in his youth by Van Gogh and the German Expressionists, it was to the early lyrical Kandinskys that Hartung turned in his first non-figurative paintings. Arriving in Paris in 1926 he was captivated for a time by the French logical outlook on art, but material difficulties and a grim war-time experience have seemingly given rein to a vehemence outstanding in Abstract Art. Became a French citizen in 1942.

BIBLIOGRAPHY : Madeleine Rousseau, *Hans Hartung* ; James Johnson Sweeney, *Hans Hartung*, Domnick, Stuttgart, 1950 ; Denys Sutton, *Catalogue for Hartung Exhibition at Hanover Gallery, London*, 1949 ; Michel Ragon, *Expression et Non-Figuration*, Éditions Damase, Paris, 1949 ; Michel Seuphor, *L'Art Abstrait*, Éditions Maeght, Paris, 1949.

HELION, JEAN. Born 1904 at Couternes, Orne, France. Early work in the Fauvist manner. Predominant influence of Léger and of the abstract painting of Mondrian which Helion later modified in a search for increased volume. Since war-time experiences has returned to the study and painting of the human figure.

BIBLIOGRAPHY : Herbert Read, *Art Now*, Faber & Faber, London ; Francis Ponge, *Helion*, Cahiers d'Art, Paris, 1949 ; A. H. Barr, *Cubism and Abstract Art*, Museum of Modern Art, New York, 1936.

KANDINSKY, WASSILY. Born 1866 in Moscow ; died 1944 in Neuilly, Paris. Moving to Munich in 1896 Kandinsky was to found, with Franz Marx, "Der Blaue Reiter" Group which united the foremost German Expressionists in a movement which emphasised the universal and intellectual content of art. Painted the first non-figurative painting in 1910 and by his subsequent work and published theories on painting became acknowledged as the leading exponent of Abstract Art. Nevertheless Kandinsky remained true to his Russian origins, and his work at all times has a pronounced expressionist and even folklore flavour. He joined the Bauhaus, Weimar, in 1922 at the same time as Paul Klee, but left Nazified Germany for Paris in 1933.

BIBLIOGRAPHY ; Wassily Kandinsky, *Concerning the Spiritual in Art*, Witterborn, Schultz Inc., New York, 1910 ; *Kandinsky Memorial*,

New York, 1945 ; Will Grohmann, *Kandinsky*, Cahiers d'Art, Paris, 1931 ; Wassily Kandinsky, *Point and Line to Plane*, New York, 1947 ; Katherine Dreier, *Modern Art*, Museum of Modern Art, New York, 1936 ; Charles Estienne, *Art d'Aujourd'hui*, No. 6, Paris, 1950 ; Charles Estienne, *Kandinsky*, Ed. de Beaune, Paris, 1950.

KOLLE, HELMUT. Born 1899 at Charlottenburg ; died 1931 at Chantilly, France. Arrived in Paris from Berlin in 1924. First exhibition at the Pierre Loeb Gallery in 1926. Moving in the sphere of Cocteau, he found his true friend and sponsor in Wilhelm Uhde, the connoisseur.

BIBLIOGRAPHY : Wilhelm Uhde, *Der Maler, Helmut Kolle*, Editor Frisch, Berlin ; Lucy Wertheim, *Adventure in Art*, London ; Wilhelm Uhde, *Helmut Kolle*, Atlantis Verlag, Zurich.

LACI BARTA. A Hungarian painter born in 1905. Came to Paris in 1930 and has lived permanently in France since then, painting under the influence of Expressionism and Abstraction and illustrating books.

LANSKOY, ANDRÉ. Born 1902 in Moscow. Moving with his family to St. Petersburg, was first interested in painting during the early days of the Revolution by his meetings with the inflammatory artists and intellectuals of the epoch. When he seriously began to paint in Paris (1921), his inspiration was still the Russian colourist school, but before the last war his trend had become semi-figurative under the influence of Klee and Kandinsky. Is now completely disengaged from the objective world.

BIBLIOGRAPHY : Charles Estienne, *Lanskoy*, Éditions de Beaune, Paris (in preparation).

LAPICQUE, CHARLES. Born 1898 at Theize, Rhône, France. Early studies in the Free Academies in Paris. In spite of his analysis of natural forms he is progressing more and more towards non-figuration.

BIBLIOGRAPHY : Charles Estienne, *Lapicque*, and Léon Degand, *Lapicque et Manessier*, Art d'Aujourd'hui, No. 5, December 1949 ; *Entretien with Charles Lapicque*, Carreau No. 2, Lausanne, 1950 ; Jean Tardieu, *Lapicque*, Louis Carré, Paris, 1945.

LAURENCIN, MARIE. Born 1885 in Paris. Initially influenced by Toulouse-Lautrec and Manet, and later by Japanese and Chinese art. From cubist painting of Picasso and Braque and the theories of Apollinaire, Marie Laurencin has retained a stylisation of features and a certain linear rhythm sufficient to create her personal style.

BIBLIOGRAPHY : Fernande Olivier, *Picasso et ses Amis*, Éditions Stock, Paris, 1933 ; René Huyghe, *Les Contemporains*, Éditions Pierre Lisné, Paris, 1949 ; R. H. Wilenski, *Modern French Painters*, Faber & Faber, London, 1944.

LÉGER, FERNAND. Born 1881 at Argenten, France. Until 1914 an active Cubist, Léger developed after the war a style inspired by the dynamism of mechanical objects. Later his painting became more static and monumental and his colour clearer as he purified the object to its abstract elements. In recent years he has renewed his interest in the human figure to produce pictures and mural decorations, mosaics and stained-glass windows of great power and brilliant colour depicting the panorama of contemporary life. His influence on the cinema and modern poster has been immense.

BIBLIOGRAPHY : Douglas Cooper, *Fernand Léger*, Lund Humphries, London, 1949 ; Bernard Dorival, *Les Étapes de la Peinture Française Contemporaine*, Gallimard, Paris, 1949 ; E. Tériade, *Fernand Léger*, Éditions Cahiers d'Art, Paris, 1928 ; Guillaume Apollinaire, *Les Peintres Cubistes*, Figuières, Paris, 1913 ; *Fernand Léger: La forme humaine dans l'espace*, Éditions de l'Arbre, Montreal, 1945 ; *History of Modern Painting, from Picasso to Surrealism*, Skira, Geneva, 1950.

LEGUEULT, RAYMOND. Born 1898 in Paris. Entered the École des Arts Décoratifs in 1914 and again after the war. Initially influenced by

Matisse, Legueult worked with Brianchon with whom he has collaborated to produce theatre settings.

BIBLIOGRAPHY : René Huyghe, *Les Contemporains*, Éditions Pierre Lisné, Paris, 1949.

LE MOAL, JEAN. Born 1909 at Authon-du-Perche, Eure-et-Loire, France. Early studies at the École des Beaux-Arts, Lyon. Closely associated with Manessier and later Singier. Has executed important murals for the International Exhibitions in Paris and New York and designed the settings for several plays.

BIBLIOGRAPHY : Camille Boumiquel, *Trois Peintres: Jean Le Moal, Manessier, Singier*, Éditions Drouin, Paris, 1946.

LHOTE, ANDRÉ. Born 1885 in Bordeaux, France. Initial studies in his native city where he was during ten years apprentice to a sculptor-decorator. Influenced by Gauguin and towards 1911 by Cézanne who oriented his work permanently towards Cubism. Teacher, critic, theoretician and lecturer on painting of the present day, Lhote inaugurated in 1922 what has since become the most famous private Academy of painting in Paris.

BIBLIOGRAPHY : André Lhote, *Traité du Paysage* ; Anatole Jacowsky, *André Lhote*, Floury, Paris, 1947 ; *History of Modern Painting, from Picasso to Surrealism*, Vol. 3, Skira, Geneva, 1950.

LURCAT, JEAN. Born 1892 at Bruyères, Vosges, France. After early studies which reflected the influences of Cézanne and Picasso, Lurcat travelled continually in Europe, North Africa and the United States. His first contacts with Spain and the Sahara excited him to the poetry of open spaces which forms the theme of so much of his pre-1939 painting. In recent years has devoted himself to tapestry-designs whose quality and inventiveness have been the largest single factor in the revival of the French tapestry industry.

BIBLIOGRAPHY : *La Tapisserie*, Éditions du Chêne, Paris, 1947.

MAGNELLI, ALBERTO. Born 1888 in Florence. Already in contact with the Italian Futurists, Magnelli made initial contact with Paris in 1913. Painted his first abstract canvases in Italy during the 1914–18 war. The ardent disciple of Kandinsky, Magnelli remains the principal exponent of his theories.

BIBLIOGRAPHY : *L'Art Abstrait: ses Origines, ses Premiers Maîtres*, Maeght, Paris, 1950 ; Jean Arp, *Onze Peintres*, Éditions Girsberger, Zurich, 1949 ; Charles Estienne, *Magnelli*, Art d'Aujourd'hui, No. 2, Paris, 1949 ; Jean Arp, *Magnelli*, Éditions René Drouin, Paris, 1947.

MANESSIER, ALFRED. Born 1911 at St. Ouen, France. Studied in the Architecture section of the École des Beaux-Arts. Departing from the combined influences of Cubism and Fauvism, he is turning his attention away from external reality to portray the internal and religious condition of man.

BIBLIOGRAPHY : Camille Boumiquel, *Trois Peintres: Jean Le Moal, Manessier, Singier*, Drouin, Paris, 1946.

MARCHAND, ANDRÉ. Born 1907 at Aix-en-Provence, France. Attended evening drawing classes in the Aix Museum. Influenced in Paris by Braque and the Social Realist period of Picasso, he renders in acid colours his native Provence under the noonday sun. Has designed costumes and settings for Darius Milhaud's ballet "Suite Provençal".

BIBLIOGRAPHY : René Huyghe, *Les Contemporains*, Éditions Pierre Lisné, Paris, 1949 ; André Marchand, *Enquête sur la Peinture*, Esprit, Paris, June 1950 ; *Marchand et la Provence*, Éditions Pierre le Feu, Paris, 1947.

MARQUET, PIERRE ALBERT. Born 1875 at Bordeaux ; died 1947 in Paris. Marquet arrived in Paris in 1890 and studied at the École des Beaux-Arts. Later he met Matisse in whose company he painted frequently on the banks of the Seine. Was one of the first Fauves. He travelled continuously, but throughout his life remained faithful to landscapes of towns, bridges and quays.

BIBLIOGRAPHY: René Huyghe, C. Sterling and G. Bazin, *Histoire de l'Art Contemporain*, Paris, 1935; Georges Besson, *Marquet*, Paris, 1947; James W. Lane, *Gazette des Beaux-Arts*, Paris-New York, 1947; *Histoire de la Peinture Moderne, Fauvisme et Expressionism*, Skira, Geneva, 1950; Jean Cassou, *Le Musée National d'Art Moderne* (special number of *Art et Style*).

MASSON, ANDRÉ. Born 1896 at Balagny, France. Establishing himself in Paris immediately after the First World War, Masson was soon in contact with the painters and poets later to reach fame through Surrealism (Miro, Breton, Antonin Artaud). Greatly influenced by Picasso; pre-revolution Spain became for him his country of election. Masson now lives in the country where his wind-swept art seems paradoxically to be recalling the constructional water-colours of Cézanne, or the luminously modelled volumes of Renoir.

BIBLIOGRAPHY: M. Leiris and G. Limbour, *André Masson et son Univers*, Éditions des Trois Collines, Lausanne, 1947; J. Levy, *Surrealism*, New York, 1936; André Breton, *Le Surréalisme et la Peinture*; *History of Modern Painting, from Picasso to Surrealism*, Vol. 3, Skira, Geneva, 1950.

MATISSE, HENRI. Born 1869 at Cateau, Cambrésis, France. Matisse studied at the École des Beaux-Arts, Paris, in the early 1890's but by the turn of the century was already influenced by Impressionism. His growing pre-occupation with pure colour earned him the name "Fauve" together with Vlaminck, Derain, Braque and Dufy. The daring colour harmonies and subtle formal composition of his subsequent work display some affinity with oriental painting. The calm, luxurious art of Matisse is the perfect complement to the feverish activity of Picasso, and their dual achievements must be the chief glory of the Paris school.

BIBLIOGRAPHY: Roger Fry, *Henri Matisse*, Zwemmer, London, 1930; Jean Cassou, *Matisse*, Couleurs des Maîtres, Éditions Braun, Paris, 1947; Elie Faure, *Histoire de l'Art Moderne*, Plon, Paris, 1948; *History of Modern Painting*, Vol. 2, *Matisse, Munch, Rouault, Stewart Gilbert*, Skira, Geneva, 1950; R. H. Wilenski, *Modern French Painters*, Faber & Faber, London, 1944; A. H. Barr, *Henri Matisse*, Museum of Modern Art, New York, 1931; *Verve*, Paris, 1948; Georges Duthuit, *The Fauvist Painters*, The Documents of Modern Art, Wittenborn Schultz, New York, 1950.

MIRO, JOAN. Born 1893 in Barcelona. Attracted by the cubist art of his countryman Picasso, Miro moved to Paris in 1919. The forms within his canvases took on a new liberty which culminated in the automatic painting he did as a surrealist. His mature style has great affinities with the primitive art of the Australian Bushmen; a poetical language of magic signs and gaily coloured forms.

BIBLIOGRAPHY: André Breton, *Le Surréalisme et la Peinture*, Gallimard, Paris, 1928; Clément Greenberg, *Joan Miro*, New York, 1948; J. J. Sweeney, *Joan Miro*, Museum of Modern Art, New York, 1941; A. Cirici-Pellicer, *Miro y la imaginacion*, Barcelona, 1949; Salvador Dali, *Joan Miro*; *l'Amio de los Arts*, Sitges, June 1928; David Gascoyne, *A Short Survey of Surrealism*, London, 1935; *History of Modern Painting, from Picasso to Surrealism*, Skira, Geneva, 1950; Agnès Humbert, *Le Musée National d'Art Moderne*, Paris.

MODIGLIANI, AMEDEO. Born 1884 at Leghorn, Italy; died 1920 in Paris. Arriving in Paris in 1906, Modigliani devoted some time to sculpture under the influence of Negro masks from the Ivory Coast. He was obliged by poverty to turn to painting and drawing which by their formal grace and simplicity of modelling always retained an affinity to sculpture. Success in a limited way came after 1918, but too late to prevent his early death from consumption.

BIBLIOGRAPHY: André Salmon, *Modigliani, sa vie, son œuvre*, Paris, 1926; A. Basler, *Amedeo Modigliani*, Paris, 1931; M. Dale, *Amedeo*

Modigliani, New York, 1929; *History of Modern Painting, from Picasso to Surrealism*, Skira, Geneva, 1950; *Un demi-siècle d'art Italien*, Cahiers d'Art, Paris, 1950; Arthur Pfannstiel, *Modigliani*.

MONDRIAN, PIET. Born 1872 at Amersfoort, Holland; died 1944 in New York. For many years painted landscapes after nature. Installed in Paris in 1910, Mondrian began under the influence of Cubism to progressively abstract objects in nature to a simple horizontal vertical system. Into this strict formal arrangement Mondrian later introduced carefully defined areas of pure colour, a new approach to painting which gave rise to the Neo-plasticism movement in 1917. The uncompromising abstraction of his mature work is unique in modern painting, and yet brings to mind the flat chequered countryside of Holland as seen from the air and the landscape art of his forbears, notably Van Gogh to whom Mondrian stands in inverse but direct relationship.

BIBLIOGRAPHY: Herbert Read, *Art Now*, Faber & Faber, London, 1948; Michel Seuphor, *Art Abstrait: Ses Origines, ses Premiers Maîtres*, Éditions Maeght, Paris, 1949; *History of Modern Painting, from Picasso to Surrealism*, Vol. 3, Skira, Geneva, 1950; A. H. Barr, *Cubism and Abstract Art*, New York, 1936; J. J. Sweeney, *Piet Mondrian*, New York, 1948.

MUCHA, WILLY. Born 1905 in Warsaw, Poland. Influenced by Fauvism, Mucha has in recent years abandoned Paris to live in Collioure, a Mediterranean fishing village near the Spanish border, famous as an artists' colony in the time of the Fauves. Imbuing his canvas with the light and colour of these surroundings, Mucha transcribes the fishing activity of Collioure into a formal scheme which in his latest work has reached the border-line of abstraction.

PASCIN, JULIUS (real name Pincas). Born 1885 at Widdin, Bulgaria; died 1930 in Paris. Arrived in Paris in 1905 and immediately enjoyed a certain renown for his illustrations and water-colours. Travelling in England at the outbreak of hostilities in 1914, Pascin left for America where he became an American citizen. Returned to Montmartre in 1920, where despondency over his work and conditions of life led him to excessive drinking and to eventual suicide on the eve of his one-man exhibition.

BIBLIOGRAPHY: René Huyghe, *Les Contemporains*, Editions Pierre Lisné, Paris, 1949; Pierre Loeb, *Voyages à travers la Peinture*, Éditions Bordas, Paris, 1946.

PATELLIÈRE, AMÉDÉE DE LA. Born 1890 near Nantes, France; died 1932 in Paris. Seriously wounded during the First World War, la Patellière led a life of suffering which is reflected in the nostalgic nature of his painting.

BIBLIOGRAPHY: René Huyghe, *Les Contemporains*, Éditions Pierre Lisné, Paris, 1949; Jean Alazard, *L'Art et la Pensée d'Amédée de la Patellière*, Gazette des Beaux-Arts, 1947.

PIAUBERT, JEAN. Born 1900 at Le Pian, France. Studied at the École des Beaux-Arts, Paris, and made the pilgrimage to Italy (Venice), Spain (Toledo), and Holland. Revealed himself in his first exhibition in 1946 as an abstract painter of lively temperament whose forms are more organic than mechanic, and whose handling of colour recalls his earlier predilection for the painting of Braque.

BIBLIOGRAPHY: Charles Estienne, *Piaubert*, Galerie Denise René, Paris, 1947; *Piaubert*, Collection *Le Peintre et ses Critiques*, Galerie Denise René, Paris, 1947.

PICABIA, FRANCIS. Born 1879 in Paris. Studied at l'École des Beaux-Arts and l'École des Arts Décoratifs. The work of Picabia has moved through almost every style and movement of the last fifty years. Painting initially in the Impressionist manner, he was to become successively Cubist, Ophist, Dadist, Surrealist and in recent years Abstractionist. Has made frequent visits to the United States.

BIBLIOGRAPHY: G. Apollinaire, *Les Peintres Cubistes*; *Cubism and Abstract Art*, New York, 1936; A. H. Barr, *Fantastic Art, Dada, Surrealism*, Museum of Modern Art, New York, 1936; André Breton, *Francis Picabia*, Barcelona, 1922; André Breton, *Le Surréalisme et la Peinture*; M. Suephor, *L'Art Abstrait: ses Origines, ses premiers Maîtres*, Éditions Maeght, Paris, 1950.

PIGNON, EDOUARD. Born 1905 near Marle, Pas-de-Calais, France. Studied sculpture and painted pictures of social realism before submitting to Cubism and to the chromaticism of Matisse. Emerged immediately after the Liberation of Paris as perhaps the most typical of the 1900–1910 generation of painters presented by Gaston Diehl in *Étapes du Nouvel Art Contemporain*.

BIBLIOGRAPHY: Roger Lesbats, *Cinq Peintres d'Aujourd'hui*, Éditions du Chêne, Paris, 1943; Herbert Read, *Edouard Pignon*, Lund Humphries, London; Léon Degand, *Pignon*, Éditions Le Point, Paris, 1947; Georges Besson, *Pignon*, Éditions Braun, Paris, (in preparation); Bernard Dorival, *Quadrige*, October 1945, p. 17.

POLIAKOFF, SERGE. Born 1906 in Moscow, U.S.S.R. Arrived in Paris in 1924 and studied in the Free Academies. From 1935–37 attended the Slade School, London. Working within the framework of the Abstract Movement his work remains, like that of his compatriot Kandinsky whom he met in 1938, Russian in its vitality.

BIBLIOGRAPHY: Charles Estienne, *Serge Poliakoff*, Art d'Aujourd'hui, November 1950.

POUGNY, JEAN. Born at St. Petersburg in 1894; son of a violinist and grandson of Cezar Pougny (Pugny), Italian composer. Attracted by the School of Paris, he joined the Academy Julian and later followed the Fauve and Cubist movements. In 1914 returned to St. Petersburg to organise two very advanced shows for the period:—"Tramway V" and "Zero One". Exhibited in Berlin in 1921. Has exhibited constantly in Paris since 1925, with one-man shows in New York and London in recent years. The present works are minute, exquisite and intimate, recalling early periods of Vuillard, but possessing careful organisation of space.

BIBLIOGRAPHY: André Salmon, *Preface to catalogue of exhibition at the Galerie Barbazanges*, Paris, 1925; Charles Estienne, *Preface to catalogue of exhibition at the Galerie Louis Carré*, Paris, 1947.

ROGER, SUZANNE. Born 1899 in Paris. Studied at the Académie Ranson. Continuing the researches of the Cubist movement, now mainly exhibits under the auspices of H. Kahnweiler, the faithful champion of post-Cubism. Has illustrated books by Max Jacob and Eluard amongst others.

BIBLIOGRAPHY: René Huyghe, *Les Contemporains*, Éditions Pierre Lisné, Paris, 1949.

ROUAULT, GEORGES. Born 1871 in Belleville, Paris. Originally apprenticed to a glass-painter, Rouault later studied for several years under Gustave Moreau. He gradually turned from academic subjects to the world of the circus and the travelling theatres. Successful only after the First World War, Rouault has since painted in a growingly religious and moralistic vein. While largely a French Expressionist his work is related to the painting of Daumier.

BIBLIOGRAPHY: Soby, *Georges Rouault*, The Museum of Modern Art, New York, 1917; Raymond Cogniat, *Georges Rouault*, Crès, Paris, 1930; Venturi, *Georges Rouault*, Weyne, New York, 1940; Ambroise Vollard, *Recollections of a Picture Dealer*; R. H. Wilenski, *Modern French Painters*, Faber & Faber, London, 1944; Christian Zervos, *Histoire de l'Art Contemporain*, Cahiers d'Art, 1938; *History of Modern Painting*, Vol. 2, *Matisse, Munch, Rouault*, Skira, Geneva, 1950; Jean Cassou, *Musée d'Art Moderne* (special number *Art et Style*); Agnes Humbert, *Musée National d'Art Moderne*.

ROUSSEAU, HENRI ("Le Douanier"). Born 1844 at Laval, France; died 1910 in Paris. Rousseau was a toll-house employee and did not entirely devote himself to painting until he retired from his official position in 1884. He was known and appreciated by Pissarro and Gauguin and later on greatly admired by Picasso, Apollinaire, Max Jacob and their friends. He painted numerous landscapes in the Paris suburbs and collective portraits but his preference lay with great compositions on exotic subjects, perhaps based on recollections of a voyage to America during the Mexican wars. Once falsely considered a naïve painter, he is now recognised as the most poetically original artist of the modern movement.

BIBLIOGRAPHY: R. H. Wilenski, *Modern French Painters*, Faber & Faber, London, 1944; Philippe Soupault, *Henri Rousseau*, Éditions des Quatre Chemins, Paris, 1927; Daniel Catton Rich, *Henri Rousseau*, Museum of Modern Art, New York, 1946; William Uhde, *Rousseau, le Douanier*, Éditions Jean Marguerat, Lausanne, 1948; Robert Melville, *Rousseau and Chirico*, Scottish Arts and Letters, No. 1, 1944; Guillaume Apollinaire, *Le Douanier, les Soirées de Paris*, Paris, 1913; Guillaume Apollinaire, *Il y a*, Messein, Paris, 1925; *Histoire de la Peinture Moderne, from Picasso to Surrealism*, Skira, Geneva, 1950.

SCHNEIDER, GÉRARD. Born 1898 at Sainte-Croix, Switzerland. Pupil of the École des Arts Décoratifs and the École des Beaux-Arts, Paris, from 1916–18. Member of the Abstract Movement in Paris.

SERAPHINE DE SENLIS (real name, Séraphine Louis). Born 1864 at Assy, France; died 1934 in Clermont, France. Séraphine, working as a servant girl in the small town of Senlis and painting in her spare time, was discovered by the famous connoisseur Wilhelm Uhde when quite accidentally he engaged her as maid for his country cottage. Aided by him, Séraphine was able to devote herself to painting the large imaginative flower-pieces which grew in flamboyant ecstasy. She died in a mental asylum.

BIBLIOGRAPHY: Wilhelm Uhde, *Cinq Maîtres Primitifs*, Éditions Philippe Daudy, Paris, 1949; Wilhelm Uhde, *Fünf Primitive Meister*, Atlantis Verlag, Zurich; *Five Primitive Masters*, The Quadrangle Press, New York.

SINGIER, GUSTAVE. Born 1909 at Warneton, Western Flanders, Belgium. Has lived in Paris since 1918 and acquired French nationality. Painted from nature and at a very early age discovered the Cubists. Studied decoration at the Académie Boulle and worked as interior decorator until 1936. The geometrical play of synthetic cubism is transposed in the painting of Singier into abstract constructions.

BIBLIOGRAPHY: Camille Bourniquel, *Trois Peintres: Le Moal, Manessier, Singier*, Drouin, Paris, 1946.

SOUTINE, CHAIM. Born 1894 in Smilovitch, near Minsk; died 1943 in Paris. After initial studies at the Vilno School of Fine Arts, he reached Paris in 1911 to continue his studies at the École des Beaux-Arts. Frequented many artists and poets and was driven by poverty to attempt suicide in 1912. The same year saw the beginning of his close friendship with Modigliani. Up to his death Soutine was a living sacrifice to his painting and his tormented art bears immediate comparison with that of Van Gogh.

BIBLIOGRAPHY: *History of Modern Painting, Fauvism and Expressionism*, Vol. 2, Skira, Geneva, 1950; Elie Faure, *Soutine*, Paris, 1928; James Thrall Soby, *Contemporary Painters*, New York, 1948; R. H. Wilenski, *Modern French Painters*, Faber & Faber, London, 1944.

TAILLEUX, FRANCIS. Born 1913 in Paris. As an infant prodigy Tailleux exhibited at the age of twelve in the Salon National; later he studied at the Académie Scandinave in Paris and the Royal College of Art

in London. From 1941 to 1944 he worked with Tal Coat in Aix-en-Provence producing lyrical landscapes influenced by the sketches of Cézanne. His present work evolves towards a synthesis of Cubism and Fauvism and the influences of Picasso and Matisse.

TAL COAT, PIERRE. Born 1905 at Clohans-Camoet, Brittany, France. Living in the tiny port, fresh with souvenirs of Gauguin, Tal Coat was at an early age oriented towards painting. Arrived in Paris towards his nineteenth year and received the dual impact of Picasso and Matisse. A later phase of his painting shows a complete change from the influence of Cézanne and post-Cubism to work reminiscent of Chinese drawing.

BIBLIOGRAPHY: Raymond Cogniat, *Tal Coat*, Éditions Le Point, Paris, 1947; René Huyghe, *Les Contemporains*, Éditions Pierre Lisné, Paris, 1949.

TANGUY, YVES. Born 1900 in Paris. Began to paint in 1922 after seeing for the first time the painting of de Chirico. Became member of Surrealist movement in 1925. Has lived in the United States since 1939, becoming an American citizen in 1948.

BIBLIOGRAPHY: André Breton, *Le Surréalisme et la Peinture*; R. Renne & C. Cerbanne, *Yves Tanguy or the Mirror of Wonders*, View, New York, 1945; André Breton, *Yves Tanguy*, Éditions Pierre Matisse, New York, 1946; *Cahiers d'Art, 1945–1946*, Paris; J. J., Sweeney, *Eleven European Artists in America*, New York, 1946; *History of Modern Painting*, Vol. 3, Skira, Geneva, 1950.

UTRILLO, MAURICE. Born 1883 in Montmartre, Paris, France. The natural son of Suzanne Valadon and a certain Boissy, Utrillo takes his name from the Spanish writer Miguel Utrillo who recognised him. Living the turbulent life of Montmartre, Utrillo's early years were marked by serious depressions, but his paintings of street scenes and cathedrals towards his thirtieth year are remarkable for their lustrous colour and calm beauty.

BIBLIOGRAPHY: Francis Carco, *La Légende et la Vie de Maurice Utrillo*, Paris, 1928; Maximilien Gauthier, *Utrillo*, Paris, 1944; R. H. Wilenski, *Modern French Painters*, Faber & Faber, London, 1944; Georges Charensol, *Maurice Utrillo*, Paris, 1929; *History of Modern Painting, from Picasso to Surrealism*, Skira, Geneva, 1950.

VALADON, SUZANNE. Born 1867 at Limoges, France; died 1938 in Paris. Beginning life as an artists' model, Suzanne Valadon posed for Puvis de Chavannes, Toulouse-Lautrec and Renoir and frequented the studio of Degas. In the meantime she drew incessantly. In 1883 gave birth to a son, Maurice Utrillo, whom she encouraged and guided to paint. The integrity and vigour of Suzanne Valadon's work mark her as the foremost woman painter of the beginning of this century.

BIBLIOGRAPHY: André Salmon, *Montjoie*, Paris, 1913; Adolphe Basler, *Suzanne Valadon*, Éditions Grès, Paris, 1929; Bernard Dorival, *Les Étapes de la Peinture Française Contemporaine*, Tome 1, Gallimard, Paris; R. H. Wilenski, *Modern French Painters*, Faber & Faber, London, 1944.

VALTAT, LOUIS. Born 1869 in Dieppe. One of the early exhibitors at the Salon d'Automne, he showed with the Fauves in the famous 1905 Salon and was favourably remarked upon by Gustave Geffroy and other advanced critics. Although his work has been included in the recent Fauvist Exhibition, 1950, at the Kunsthalle, Berne, and the Biennale, Venice, certain critics insist on his being classed rather as a post-Impressionist than a true Fauve.

BIBLIOGRAPHY: Georges Duthuit, *The Fauvist Painters*, The Documents of Modern Art, Wittenborn Schultz Inc., New York.

VELDE, GEER VAN. Born 1897 near Leyde, Holland. Arrived in Paris 1925 shortly after his painter-brother Bram Van Velde. Cubist in form. Impressionist in colour, his rearrangement of natural forms takes places almost within the territory of total Abstraction.

BIBLIOGRAPHY: Samuel Beckett, *Geer Van Velde*, Cahiers d'Art, Paris, 1946; Paul Fierens, *L'Art Hollandais Contemporain*, 1932.

VILLON, JACQUES (real name, Gaston Duchamp). Born 1875 at Danville, France. Brother of the sculptor, Duchamp Villon, and the surrealist artist, Marcel Duchamp. Early studies at the École des Beaux-Arts, Rouen. Worked as a cartoonist and designed posters under the influence of Toulouse-Lautrec. Began to paint in the Impressionist manner but by 1920 had turned to Cubism. For many years worked as an engraver. In very recent years, at an advanced age, his painting has enjoyed great success.

BIBLIOGRAPHY: Paul Éluard, René-Jean, *Jacques Villon ou l'Art Glorieux*, Carré, Paris, 1948; Charles Estienne, *Jacques Villon*, Art d'Aujourd'hui, No. 5, Paris, 1949; Bernard Dorival, *Les Étapes de la Peinture Française Contemporaine*, Vols. 2–3, Gallimard, Paris, 1944–46; A. H. Barr, *Cubism and Abstract Art*, Museum of Modern Art, New York, 1936.

VIVANCOS. Born in 1900. A "Sunday painter" of very simple character.

VIVIN, LOUIS. Born 1861 at Hadol, Vosges, France; died 1936 in Paris. Louis Vivin is classed among the "Sunday painters", although the term seems scarcely descriptive of a painter who after his early retirement from the postal services placed himself before his easel each morning at five o'clock with unswerving regularity.

BIBLIOGRAPHY: R. H. Wilenski, *Modern French Painters*, Faber & Faber, London, 1949; Wilhelm Uhde, *Cinq Maîtres Primitifs*, Éditions Daudy, Paris, 1949; Wilhelm Uhde, *Fünf Primitive Meister*, Atlantis Verlag, Zurich; *Five Primitive Masters*, The Quadrangle Press, New York.

VLAMINCK, MAURICE DE. Born 1876 in Paris. Vlaminck's early canvases were those of a rebel. Crude in colour, violent and physical in handling, they yet represent some of his best work. The most typical of the Fauves, Vlaminck was closely allied with Derain. He left Paris in 1925 to live in the country and to paint the impetuous pictures in a lower key now associated with him.

BIBLIOGRAPHY: William Gaunt, *Vlaminck*, New York, 1939; R. H. Wilenski, *Modern French Painters*, Faber & Faber, London, 1944; H. D. Kahnweiler, *Vlaminck*, Leipzig, 1920; Maximilien Gauthier, *Vlaminck*, Paris, 1949; *Histoire de la Peinture Moderne, Fauvisme et Expressionisme*, Skira, Geneva, 1950; Fernande Olivier, *Picasso et ses Amis*, Stock, Paris, 1933; Georges Duthuit, *The Fauvist Painters*, The Documents of Modern Art, Wittenborn Schultz, New York, 1950.

VUILLARD, EDOUARD. Born 1868 at Cuiseaux, Saône-et-Loire, France; died 1940 at La Baule, France. Intimately linked with Bonnard, from his twentieth year sharing the same influences (Impressionism, Gauguin, Japanese art, co-member of the Nabist group) and the same love of interior scenes, Vuillard was at heart more traditionalist, avoiding the spectacular flights of Bonnard and, unlike the latter, remains an essentially personal painter with little or no influence on the succeeding generation. Undertaking several large decorations in his late years, Vuillard was elected member of the French Institute in 1938.

BIBLIOGRAPHY: Jacques Salomon, *Vuillard*, Éditions Albin Michel, Paris, 1945; Claude Roger Marx, *Vuillard et son Temps*, Éditions Art et Métiers graphiques, Paris, 1945; Jean Giraudoux, *Le Tombeau d'Edouard Vuillard*, Paris, 1944; Bernard Dorival, *Les Étapes de la Peinture Française Contemporaine*, Gallimard, Paris, 1943; *History of Modern Painting, Baudelaire to Bonnard*, Vol. 1, Skira, Geneva, 1949; André Chastel, *Vuillard*, Éditions Floury, Paris, 1946; R. H. Wilenski, *Modern French Painters*, Faber & Faber, London, 1944.

WALCH, CHARLES. Born 1898 at Thann, Haut-Rhin, France; died 1948. Student of the École des Arts Décoratifs. Despite the loss of his right arm in 1918 he continued to paint, devoting himself to evoking the peaceful scenes of his childhood.

BIBLIOGRAPHY: René Huyghe, *Les Contemporains*, Éditions Pierre Lisné, Paris, 1949; Georges Besson, *Charles Walch*, Éditions Le Point, Paris, 1947.

WAROQUIER, HENRY DE. Born 1881 in Paris. Early influences of Impressionism and Oriental art. Towards 1917 Waroquier began to paint imaginary landscapes and, in recent years, the human figure with a growing sense of tragedy.

BIBLIOGRAPHY: René Huyghe, *Les Contemporains*, Éditions Pierre Lisné, Paris, 1949.

ZELMAN. Born 1905 in Bessarabia; died 1945 in Lyon, France. Arrived in Paris when a young man to study as an architect. His health undermined by overwork and the effects of the German occupation, Zelman lost precious years of his short life in a sanatorium. The ephemerality of his own existence attached him to what is most prophetic and eternal in art, to the primitive frescoes, particularly the Roman and the Catalonian, and he left behind him many large religious murals and an unfinished fresco "The Sermon on the Mount".

BIBLIOGRAPHY: Étienne Martin, *Zelman était de la race des Prophètes*, Folklore, Lyon, 1945.

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